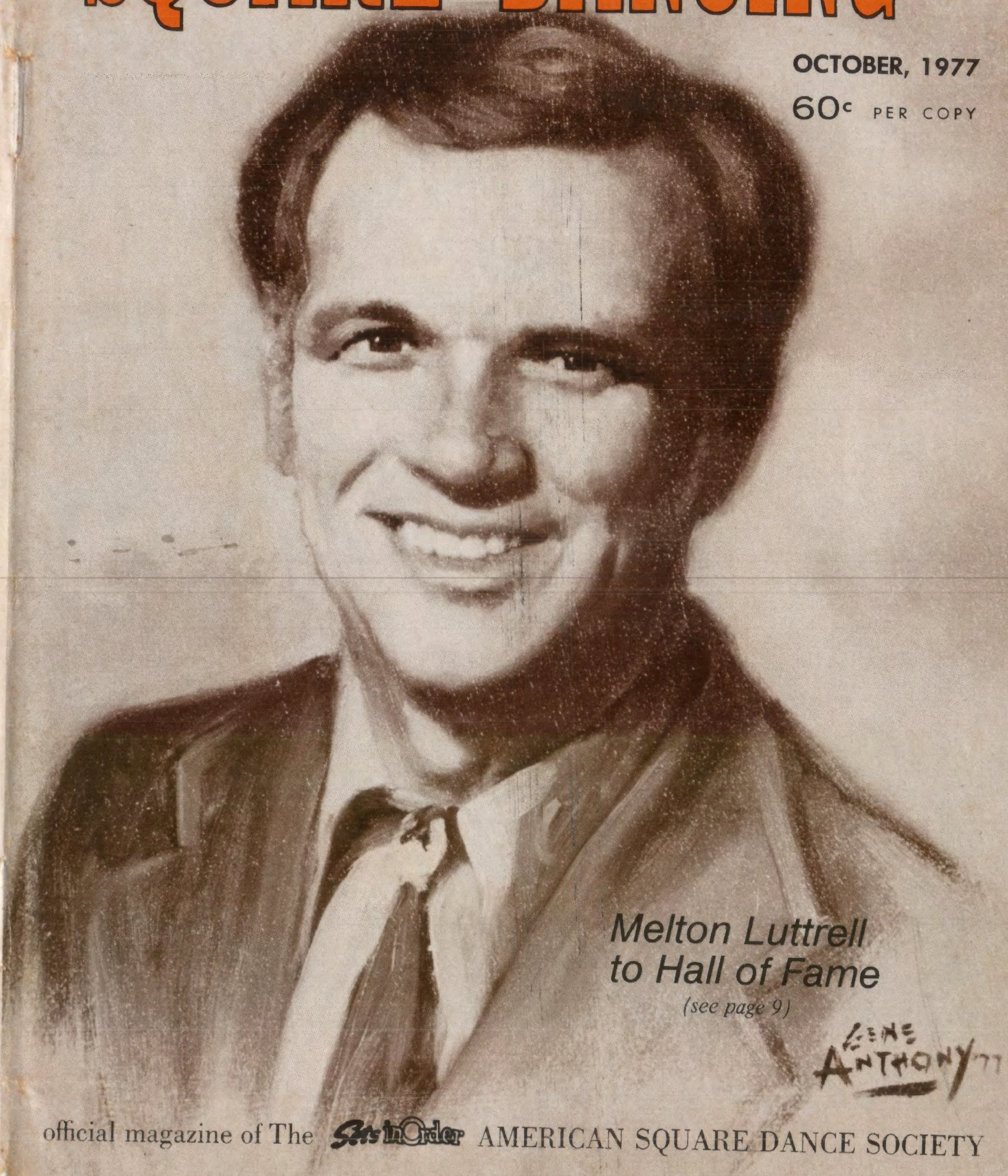


SQUARE DANCING

OCTOBER, 1977

60¢ PER COPY



*Melton Luttrell
to Hall of Fame*

(see page 9)

Gene
ANTHONY '77

official magazine of The **Sin In Order** AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

After several years in California we are moving back to Missouri. Our address there is Rt. 2, Gravais Mills, Missouri 65036. However, on October 17th we start as resident caller at Towerpoint Resort, 4869 E. Main Street, Mesa, Arizona 85205, Space C-40. We will be there for six months each year and then back to home base in Missouri where we will live and tour for the balance of the year, April through September.

Bob and Lois Fisk
Chino, California

Dear Editor:

Some of us square dance club members are tired of sitting around and just watching (when we go out of town to visit another club) when round dances are played. We also would like to learn to round dance, but have no one in this

area, that we know of, who can dance or teach round dancing. If you know of any round dance teachers anywhere within a 100 mile
(Please turn to page 57)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIX-NO. 10

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Membership \$6.00 U.S., \$7.00 Canada and Foreign per year includes 12 issues of the Official Magazine

PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

GENERAL STAFF

Editor and Advertising	Bob Osgood
Administrative Assistant	Ken Kernen
Editorial Assistant	June Berlin
Editorial Assistant	Sharon Kernen
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Art Consultant	Frank Grunden
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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RED HOT

Line

WHO ATTRACTED THE MOST BEGINNERS? Last month we mentioned that Roland Down, Scotia, New York, suggested that we take a poll this year of the largest class signups for the 1977-'78 class season. We agreed to run a tally. So as your signup period is over (no later than October 15) drop us a postcard and tell us how many squares of dancers have signed up for your beginners' class. Be sure to enclose your name and address and the name of your caller, sponsoring club, and total number of beginners (not helpers) in any one class.

ABOUT THE RECORD PREFERENCE POLL: A great number of callers today live nowhere near a record store and rely on the record reviews as a means of evaluating the current releases. This monthly Preference Poll is designed as a means of checking on the selections and to determine how the records are faring. We don't intend that this become a contest and for that reason discourage the practice of "stuffing the ballot box." 97 cards coming from one city and mailed on the same day were received this month. We don't blame anyone for wanting a good showing. But this is a little much! Remember, it's the spirit that counts.

SINGING CALLS

Thinking of a Rendezvous
Southern Nights
Rockin' In Rosalie's Boat
My Way
El Paso (Hi-Hat version)

ROUNDS

Let's Cuddle
Tips of My Fingers
Tuxedo Junction
One More Time
Take One Step

NOTE: If you'd like to help us conduct a creditable poll, please send us a postcard with your choice of five top singing calls and five top rounds. Cards received by October 3 will be counted in the November poll -- those received by November 1 will be included in the December tally.

SPECIAL NOTICE: Jay King, who passed away this past summer, wrote a number of books on square dancing that are rapidly becoming collector's items. We are running this notice for anyone wishing to obtain a copy from the King family before the existing supply runs out. The books may be obtained by writing Ann King, P.O. Box 236, Lexington, Massachusetts 02173. Here are the titles and prices: The Fundamentals of Hash Calling, \$9.95 postpaid (\$10.95 Canada); How to Teach Modern Square Dancing, \$9.95 postpaid (\$10.95 Canada); Zero Movements and Equivalents, \$2.50 postpaid; The Square Dancer's Dictionary, \$7.95 postpaid. Anyone who might be interested in purchasing the rights to future publication may write to the same address.

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AS I SEE IT

bob osgood

October, 1977

IT'S HAPPENED! The President and Mrs. Carter held their first square dance at The White House, July 20th, just as they promised, and according to all reports it was an event befitting the tradition of the grand old mansion. Dignitaries from all over, cabinet members, constituents, enjoyed this traditional American pastime to the fullest. A glorified one-night stand, the non-dancing entourage of the President and Mrs. Carter were augmented by 40 square dancers from different sections of Georgia who bused it up to the Capitol City.

According to Rod Blaylock who, along with Bob Bennett, did the calling, the President's wife had indicated when she had extended the invitation that there would be more square dancing in The White House but that the first such event should feature folks from Georgia.



Photo by Jack Chambles, Lilburn, Georgia

His back to the camera, you nevertheless get the feeling that President Carter is having a great time in this square. Mrs. Carter (facing us) and the dancers from Georgia obviously had a ball at this White House square dance party.

According to callers Blaylock and Bennett the dance, which was held on the front lawn of The White House that Wednesday evening, was

the feature attraction of a picnic sponsored by the Carters. The President and Mrs. Carter both participated in the dancing and though they indicated that they felt "a bit rusty" they soon got into the swing of things.

Hopefully, now that the custom has been inaugurated, there will not be a massive campaign on the part of square dancers everywhere to "get in on the action." Apparently competent square dance advice is being given to the President and the First Lady so that these events in the future can retain somewhat the feeling of a square dance club. According to those who attended the first one, the security precautions taken for a gathering such as this are nothing short of amazing. *Everyone* who enters The White House grounds has been thoroughly checked out beforehand. This, indeed, would seem to preclude the type of "open door" policy observed during the tenure of Andrew Jackson, our 7th President.

Historians have told us that square dancing in the Presidential Mansion is nothing new. However, the Quadrilles, Polkas, and Virginia Reels that may at one time have been danced for presidents 150 years ago were *then* the dances of the day. We've seen dance programs of Lincoln's time and received the impression that the program might be typical of a dance of that day held in any fine ballroom. Today, square dancing is a separate entity, a bit of Americana, something very special. Including it as an event in The White House is a giant step. Just watch the newspapers pick this one up!

Europe — Twenty Years Later

OUR HATS ARE ALWAYS OFF to those sturdy souls who have established square dancing communities abroad. We keep hearing of small groups popping up in Indonesia, in Africa and in corners of South America. Occasionally, we will hear a plaintive cry from some

remote corner of the world such as we did a few years ago when dancers wrote from Peru that they had finally managed to find three couples who wanted to square dance and were vigorously on the lookout for two more dancers (we never did hear if they found them).

Several years ago we ran into a similar situation when we stopped in Valdez, Alaska. The hotel clerk looked at our name in the register then looking up at us he asked, "You folks don't happen to be those square dancers from California who put out *that* magazine are you?" Told that he had the right couple, he came out from behind the counter, told us to wait right where we were, and left through the front door on a dead run. In what seemed like a fair amount of time, he was back panting hard and looking dejected.

"For a minute I thought we had a square," he said. "We have had seven square dancers here for the past year and a half just waiting for someone to fill out the square. Now that you are here I thought we had our problem solved, but one of our couples has apparently gone on vacation so it looks as though we will have to do some more waiting."

☆ ☆ ☆

Twenty years ago this month, we were in the middle of one of our most memorable square dancing experiences. A budding square dance activity was spreading across Europe. Cal Golden, the Fred Staebens and the Bill Brocketts had been corresponding with us for several months. Could we come over and do a series of workshop caller training courses, dances, etc.? An affirmative reply brought action from the Air Force and in no time we were doing a circuit of France, Germany, England and North Africa.

The thing that impressed us most 20 years ago and still impresses us today concerning the square dancers overseas, is their dedication to this activity. As an example, we ran into instances where clubs having several callers suddenly and unexpectedly found themselves with no caller due to the unscheduled rotation of military personnel. This often made it necessary for a brand new dancer with only 12 lessons under his belt to take over as club caller. This meant that he would have his hands full managing to stay just one lesson ahead of the dancers. But somehow it worked.

Many wonderful things have happened to us

over the years because of square dancing, but few events have left as lasting an impression on us as this trek through Europe in 1957. How fortunate those stationed overseas are to have square dancing as a recreation and how fortunate we in North America are to have many of these veteran overseas dancers and callers as a part of our square dancing activity.

The Language We Use

WE SOMETIMES become concerned over changes in our activity. It has come to our attention that such traditional actions as an allemande left, a swing and a promenade have all but vanished in some forms of challenge dancing. A recent letter suggests that the definition of a do paso should no longer include a courtesy turn. In ten years we may see a completely foreign square dance language. We feel this is everyone's concern. (See page 14).

For the Record

WE HAD A CALL the other day from the Goodson-Todman people (Producers of What's My Line, etc.) asking if we knew of any families of square dancers where several generations are represented (i.e. grandparents, parents, children, etc.). Seems they wanted them for an episode of the day-time television show "Family Feud" which pits people against others in the same category for up to \$30,000 in prizes. Inasmuch as this was not to be a square dance competition but rather a battle of wits, we started looking around. We came up with several sets of three-generation square dance families and a greater number where two generations were represented, but none where there were children, parents, grandparents and great grandparents. Our past recollection indicates that there are some families of square dancers that bridge almost 70 years but our files on this score are not up to date.

In a way this fits in with what we were talking about in this column last month — the possibility of establishing a book of records for square dancers (the oldest square dancer, the youngest, heaviest, tallest, etc.). To all of that we would like to add — who, in the world of square dancing, has the greatest number of active dancers in a single family? Fill us in on your claims to fame and we'll keep score.

melton luttrell ushered into

SQUARE DANCE

Hall of Fame



This oil portrait of Melton Luttrell has been added to the Square Dance Hall of Fame

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY takes pride this month in announcing that Texas caller Melton Luttrell has been elected into the Square Dance Hall of Fame. At the ceremonies in the Society's headquarters in Los Angeles on September 15, an oil painting of Luttrell especially created by noted artist Gene Anthony was added to the growing collection that line the walls.

Luttrell, a leader in the activity for a quarter of a century, has been identified with CALLERLAB — the International Association of Square Dance Callers, as a member of its Board of Governors and as chairman of its Halls for Square Dancing Committee. As a home-club caller, Melton has created a spirit of friendliness and cooperation in his neighboring square dance activities. As a traveling caller and a recording artist, he has contributed greatly to the world square dance scene.

He has encouraged young callers coming into the field of square dancing and has instilled in them a spirit of cooperation and friendliness. It is estimated that no fewer than 9,000 dancers have attended the classes he conducts in the Fort Worth area. From these classes, which are held on a continuing basis — one starting as the previous one is completed — and which average between 50 and 85 couples in size, many are still dancing after 18 years or more.

He takes a realistic approach to the activity, believing that square dancing is *not* for everyone. He avoids pushing any dancer into club leadership or to a point beyond which he or she wishes to go. Luttrell's theory is to *let* the dancer enjoy the activity.

It is because of his attitude, his leadership and his many other accomplishments over the years that the American Square Dance Society Hall of Fame Selection Board has extended this honor to Melton. As in the past, in honoring an individual the Society also pays tribute to the caller's partner, in this case to Sue Luttrell. Congratulations!

LEVELS IN CHALLENGE DANCING

By Ed Foote, Wexford, Pennsylvania

THERE ARE SEVERAL levels in challenge dancing. This often comes as a surprise to the non-challenge dancer, who usually thinks of all high level dancing as merely "challenge." But just as there are a variety of levels within club level dancing, so are there a variety of levels within challenge dancing.

Between club level and challenge dancing is advanced dancing. This is an introduction to challenge level and appeals to the dancer who wishes to do more calls than at club level and enjoys workshops, but does not wish to devote a lot of time to higher level dancing. The additional calls used at this level comprise about 50% of the total calls used at a basic challenge dance, and are found on the list entitled "Advanced Dancing's Basic Calls" (approved by CALLERLAB). Dancers at this level are not considered challenge dancers, but rather advanced dancers.

Four levels exist in challenge dancing:

1. **Basic Challenge Level (C-1).** This is the level of a dancer who has taken a workshop of challenge dancing's basic calls (approved by CALLERLAB), and is now dancing at this level. He wants to use a lot of material and have it put into interesting combinations, but does not want to go into difficult, challenging positions.

2. **Extended Challenge Level (C-2).** This consists of the extended challenge basic calls (approved by CALLERLAB), and is for the established challenge dancer who wishes to dance additional calls and be exposed to more difficult positions.

These first two levels have the most number of dancers within the challenge program. It has been estimated that 85% to 90% of all dancers involved in challenge have no interest in going beyond an extended challenge level. There is a lot of material called and a lot of success by the dancer. The caller tries to insure this success by using directional calling as much as possible to help the dancer thru the material.

3. **Advanced Challenge (C-3).** The dancers at this level are looking for very difficult material and additional calls. They usually have a lot of time to devote to challenge dancing as well as great reaction to difficult positions. They can handle about 400 calls, with many of the calls broken into fractions. Tape dancing is considered a necessity at this level, as the dancers want to be able to handle well all the calls used by every challenge caller. Compared to the first two levels of challenge, there are not many dancers at this level; however, some regions of the country have a moderate number of these dancers.

4. **Star Challenge (C-4).** Dancers here are looking for the toughest the caller can give them. They must be able to see and understand unbelievably complex positioning, and also remember challenge calls of long ago that are no longer being used at other levels. There are very few dancers at this level.

This variety of levels within challenge dancing gives all dancers interested in higher level dancing a chance to dance at the level at which they feel most comfortable.

An Important Message—Please Read

Starting with the January 1 issue of SQUARE DANCING magazine, the single copy rate will be increased to 75¢ and the yearly (membership) subscription rate will be \$7.00 for the United States, Canada and overseas. Nobody enjoys raising prices — we least of all. Through several postage increases and a number of boosts in printing costs, we have managed to hold the line. Now, however, it is apparent that with another second class postage rate hike due next month, we must reflect these increases. Subscription renewals postmarked through December 31, 1977 will be honored at the current rate (for United States subscribers) of \$6.00 for one year, \$11.00 for two years (two year limit). Those whose subscriptions expire after January 1 can, by sending in their renewal now, take advantage of the lower existing rate. To determine when your subscription runs out, check your name label on the back page of this issue. The numbers at the far right of your name indicate the expiration date. 068 indicates that your subscription runs out with the June 1978 issue. 119 would tell you that your subscription is good through November 1979.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



Dear New Dancer:

This special series is devoted to you who are about to *discover* the joy and satisfaction that comes with being a square dancer. You are entering an activity that is shared by an estimated six million other square dancers in all parts of the world. While you will find that there are quite a few basic movements to learn in your classes during the coming weeks, you'll also discover that many of the side rewards are very important. The meeting of new friends and the discovery that this unique hobby provides you with just the form of recreation you have been looking for are bonuses. In time you, like so many other square dancers, will be saying, "Why didn't we start this a long time ago?"

Each month this section of your magazine will progress with you through your initial learning period. It will touch a bit on the attitudes, philosophies and manners that go along with being a good square dancer. It will also serve as an encouragement. Perhaps you have already discovered that some sessions seem to be quite simple and effortless while at other times the learning comes a little more slowly. Don't ever be discouraged. We all have different rates of learning and by the end of your class period all the various basic movements will have fit into place.

What We Dance

Perhaps you are armed with a copy of the Illustrated Basic Movements of Square Dancing Handbook. For the most part this list of basics has been around for a long time and they will provide you with a "foundation" for *all* the square dancing you will be doing in the future.

All square dancers will be learning these same basics.

Check the definitions and the styling notes in your handbook carefully. If after reading through it you still have questions check with your caller. Incidentally, your caller is vitally interested in helping you through the coming class sessions. In the weeks and months to follow your caller will be explaining to you

GOOD S/D MANNERS

by FRANK
GRUNDEEN



There's a time to talk and a time to listen. Certainly when the caller is briefing the group on the next call is no time to start up a conversation. Be a good listener and you're on the way to being a good dancer.



not only the intricacies of the various basics, but will be providing you with tips relative to your future dancing, your opportunities to share the joys of club dancing and all the various plateaus that lie ahead.

About The Basics

You are going to discover that listening carefully as you are taught each basic will be a key to much of your class experience. Many of the basics you will be taught in these first weeks are simple forms of more difficult basics that will come later. The prime lesson to be learned in the beginning is to follow your caller's directional instructions.

At first many of the movements may not make sense. They may seem to be in a different language but before you know it they will all become familiar. Equally as important as learning the basics is the fact that you are learning to react automatically, to be in the right place at the right time, to move to the music and to not rush the calls. Perhaps you've discovered already that while you are doing one movement, the caller will be telling you what to do next. Getting a call before you are ready for it doesn't mean that you have to rush through one in order to quickly get to the next. Simply "stack" the calls mentally, then after you have comfortably finished one you will be already

informed as to what to do next. The result is a flowing, no-stop succession of movements that build into patterns.

You'll become aware that many calls can be enlarged upon and done from different setups or formations. At first you'll be shown the simple or basic pattern. Then, as time goes on, the same rules that held for the standard movement will be enlarged and expanded upon. As an example, one of the early basics in your Basic Handbook is Bend the Line. While following the dancer-photographs, put yourself in the place of one of the dancers and follow the pattern. The definition goes like this. The numbers in parentheses refer to the pictured frames.

(12) **BEND THE LINE:** A line, made up of an even number of dancers (1), breaks in the middle (2). Working as a unit the ends go forward while the centers move backward until both halves of the line are facing (3).

While that is a standard way of doing Bend the Line, you are just as apt to get it from other setups — from a line of three couples standing together (a line of six), from a line of six where three ladies are together and three men are together, from a line of eight dancers (4 couples) or from a line of four where one couple is facing one direction and the other

BEND THE LINE — from a line of six. Your caller has just put three couples into a line, all facing the same direction. To follow the definition of Bend the Line you will find that the center splits one couple. No problem, simply follow the same pattern that you used when dancing with just two couples.



couple is facing the other (a two-faced line).

While we don't want to rush things for you or introduce patterns that have not yet been taught, we merely point out that by learning the simplest form of a movement such as Bend the Line you can then apply this definition to innumerable situations and come out in good shape.

Your basics are *building blocks*. Learn the

first ones well and you will find that the basics that come later will be just that much easier to master.

We hope you will enjoy this "Discovery" series in the coming months. As you progress in your lessons you will find that there are more and more sections of SQUARE DANCING Magazine that are geared to your interest. Enjoy yourself and Happy Dancing!



BEND THE LINE — from a formation where three men are together and three ladies are together (above) follows the same formula with the break occurring in the middle between the men and the ladies. **BEND THE LINE** from a line up of four couples — eight dancers — all facing in the same direction (below). This may not happen too frequently but the same rule applies.



BEND THE LINE — from a formation where two couples are standing together in a line, each couple facing in a different direction (a two-faced line). Follow the same definition — break in the center and the ends will move forward as those nearest the center will back up.



DEFINITIONS

Let's talk about them

WE TEND TO TAKE for granted the fact that today the majority of square dance calls mean exactly the same thing from area to area. However, there was a time not too many years ago when this was not the case. The command to promenade, to swing or to do a grand right and left sometimes brought about a half a dozen or more different ways of following the same basic command.

Even the descriptive calls meant different things. As an example, the term *full turn around* or *turn once and a half* was never made quite clear to the average dancer. In time these calls were either dropped or they were augmented by more descriptive calls (i.e. to the right hand lady; to your corner, etc.).

All around your left hand lady, see saw your taw, was standard throughout most of the square dancing world *except* in some of the regions around Texas where the action was just the opposite from the way it was danced everywhere else.

In Southern California the call red hot would be done from a promenade with the ladies turning independently left face to start — but only in Southern California. Virtually everywhere else the ladies would be pulled across in front of their partners into the center before the action started.

Slowly the language of square dancing became standard. Eventually dancers could dance anywhere and understand the calls and callers could call in just about any locality without the confusion that once existed.

There are, however, still a few remaining basics where the dance descriptions differ from one area to another. This last April at the CALLERLAB Convention an ad hoc committee studied the definitions at the basic plateau of square dancing and came up with some possible

changes. The committee was given a more permanent status following the Convention and will undoubtedly come out with other suggested changes covering the balance of Mainstream.

In the coming months we will take a look at some of these descriptions, giving you all sides of the picture and inviting you to write in and take part in our informal poll.

Here are three of the basics where changes are being considered. First will be the description as it now appears in the Illustrated Basic Movements of Square Dancing Handbook. Following each in italics will be the suggestions to be decided upon by CALLERLAB.

CIRCLE LEFT/RIGHT: Three or more dancers circle left (or right) as directed.

Two or more dancers circle left (or right) as directed.

Thinking: To study this one would have to go back to a time before contemporary square dancing when the two-hand swing was very much in vogue. Like any other swing, the center of the action occurred at the joined hands and each dancer swung or moved equally around this pivot point. When two people join hands to circle it normally falls into the swing category and a caller wanting a two-hand circle might normally call for a "two-hand swing." For that reason this publication over the years has described a circle as involving three or more dancers who are able to *circle*, while two dancers would be doing a *swing*. A single circle to an ocean wave is a recognized term

already in use which also covers the two-person motion.

WHEEL AROUND: A couple in "normal" promenade position will, as a unit, reverse direction by the man backing up and the lady walking forward . . . To Wheel Around a second time the man will again back up as the lady moves forward (the reference to man or lady here would be interpreted as the person in the man's position or the person in the lady's position).

A couple in normal or reverse promenade will, as a unit, reverse directions by having the inside dancer (hub) backing out and the outside dancer (rim) walking in. In all other situations the man's position backs up and lady's position moves forward unless previous body flow dictates the opposite action.

Thinking: We must be aware that a usable vocabulary for square dancing must cover many applications. To limit the descriptions just to dancing within a square is not enough. Dancers may "scatter promenade" and move in all directions around the floor and outside of the framework of a square or they may be in long lines (contra formations). In these instances there would be no center of a square to work from. These reasons, plus the fact that a promenade is not a star, have influenced us to stick with the description "the person on the left, the man or the person in the man's position," always backs up while the person on the right (the lady's position) in a couple, always moves forward.

CROSS TRAIL THRU: Two active couples meet and, passing right shoulders with their opposites, pass thru. The lady crosses in front of her partner, to the left, while the man crosses behind her, to the right. They then follow the direction of the next call. (Here again the description refers to the person in the man's position or the lady's position, meaning that two ladies working together as partners could follow the same description, etc.).

(Note: The discussion on this one goes back many years, with some feeling that the movement calls for a pass thru and a half sashay. There will probably be a need for a great deal of give-and-take before this one is ironed out.)

Thinking: We remember when this movement was first introduced by Pat Pattison from Sante Fe, New Mexico, back in the late 1940s. He had us pass thru and then instructed the lady to cross to the left in front of the man while the man crossed to the right behind the lady. As time went on, other uses for the crossing action were invented, and as a result in an attempt to clarify the situation a number of different terms were created. Aiming for simplicity, we took the stand originated by a number of callers and reasoned that the crossing movement of cross trail could be used from many positions. We note with interest those who feel that the movement with two facing couples should be to do a pass thru and a half sashay. Like others, we have felt that if this was what was wanted it then could simply be called "pass thru and half sashay." It will be interesting to see what discussions come up on this matter in the next few issues.

With the help of photographs and comments from individuals on both sides of the fence, we'll look closer into these and some of the other descriptions in coming months. Your input will, of course, be invited. Anything that is as significant as a change in descriptions should involve the opinions of as many individuals as possible. The hope, of course, is that once decided upon all callers, teachers and dancers will follow along with the majority.

How Concerned Are You?

Any one of these proposed changes may not seem important; however, we should look at all the suggestions and be aware that many of our traditional foundation movements may gradually be altered. Soon we will discuss the traffic pattern theories of the Swing Thru, Spin the Top and Spin Chain Thru. Let us know what definitions and possible changes are of prime concern to you personally.

LADIES ON THE SQUARE

ALTERATION SUGGESTIONS

By Lorraine Melrose

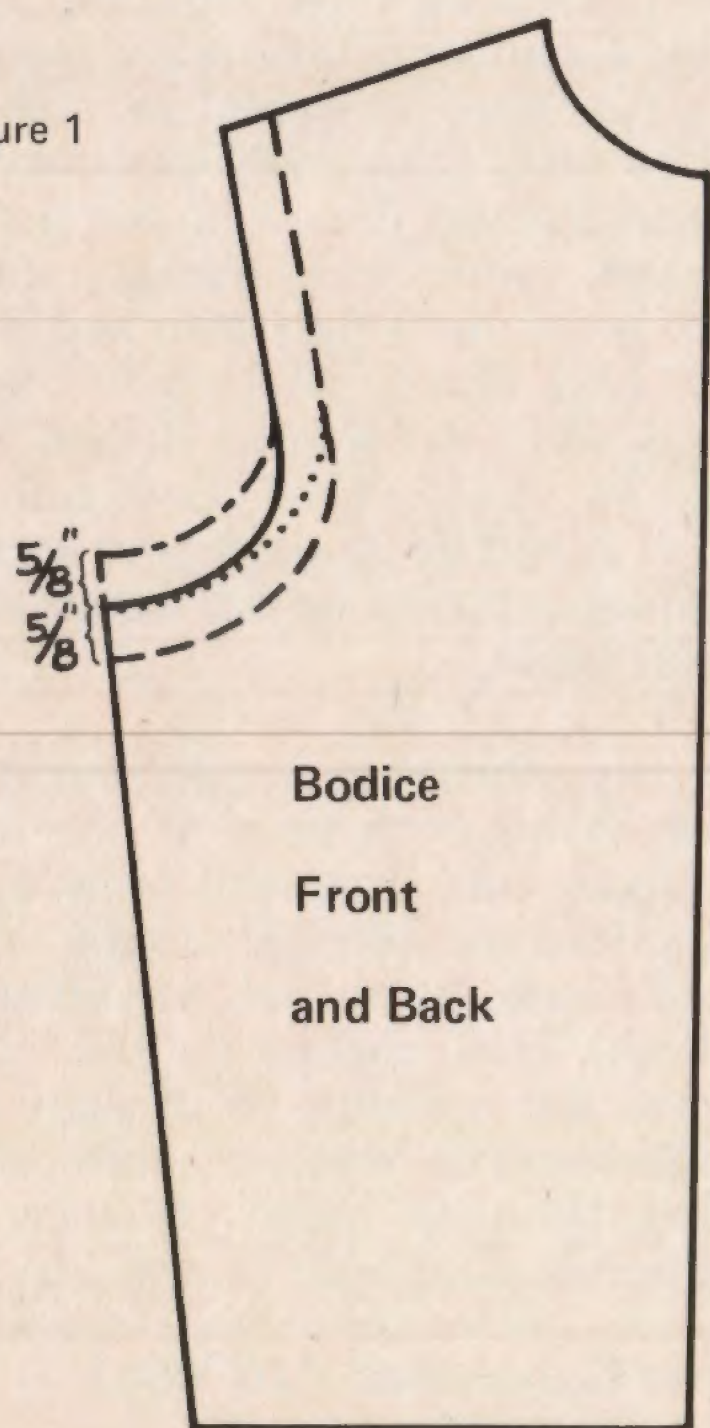


HAVE YOU EVER COMPLETED a lovely dance dress, only to find that when dancing it pulls up at the waist and that the sleeves also seem to pull and cut? One solution that has worked for me was one that Nita

alteration must be done on both the bodice and the sleeve.

It may seem more logical to cut away if this particular seamline is binding but just the opposite is true. You want your seamline

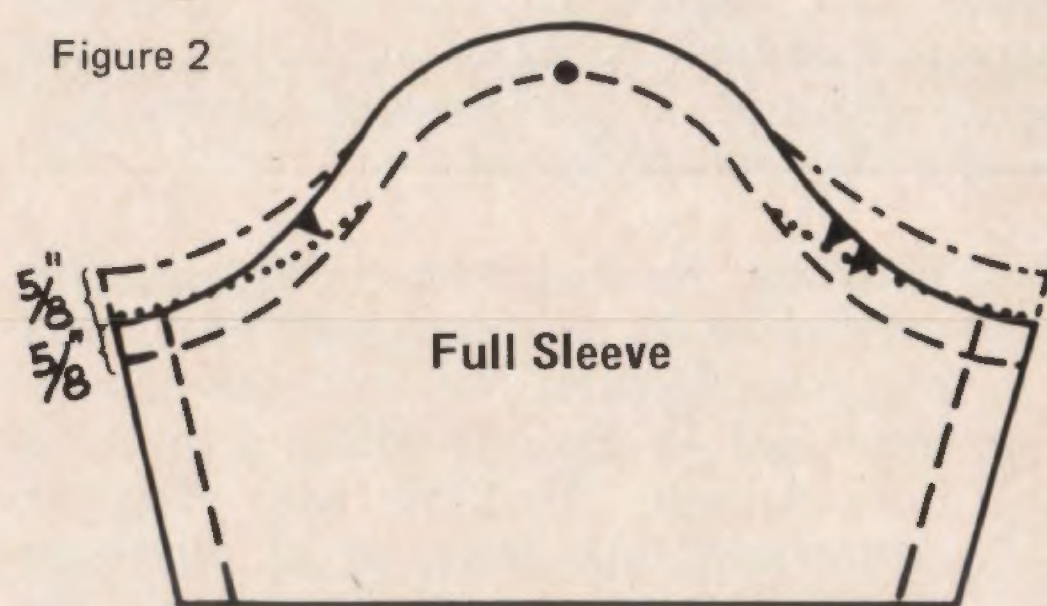
Figure 1



Smith shared at one of the Sets in Order Summer Institutes at Asilomar and which I later heard suggested at a local fabric shop's sewing workshop.

This alteration, as you will see, is applicable to both dance and regular garments. It is made on the bodice and the sleeve at the armhole-side seam location. On both you raise the seamline approximately 5/8" in the armpit area. The

Figure 2



Legend

Original Pattern:

- Seamline (S.L.)
- Seam Allowance
- Cutting Line (S.A.C.L.)

Alteration:

- New S.L.
- New S.A.C.L.

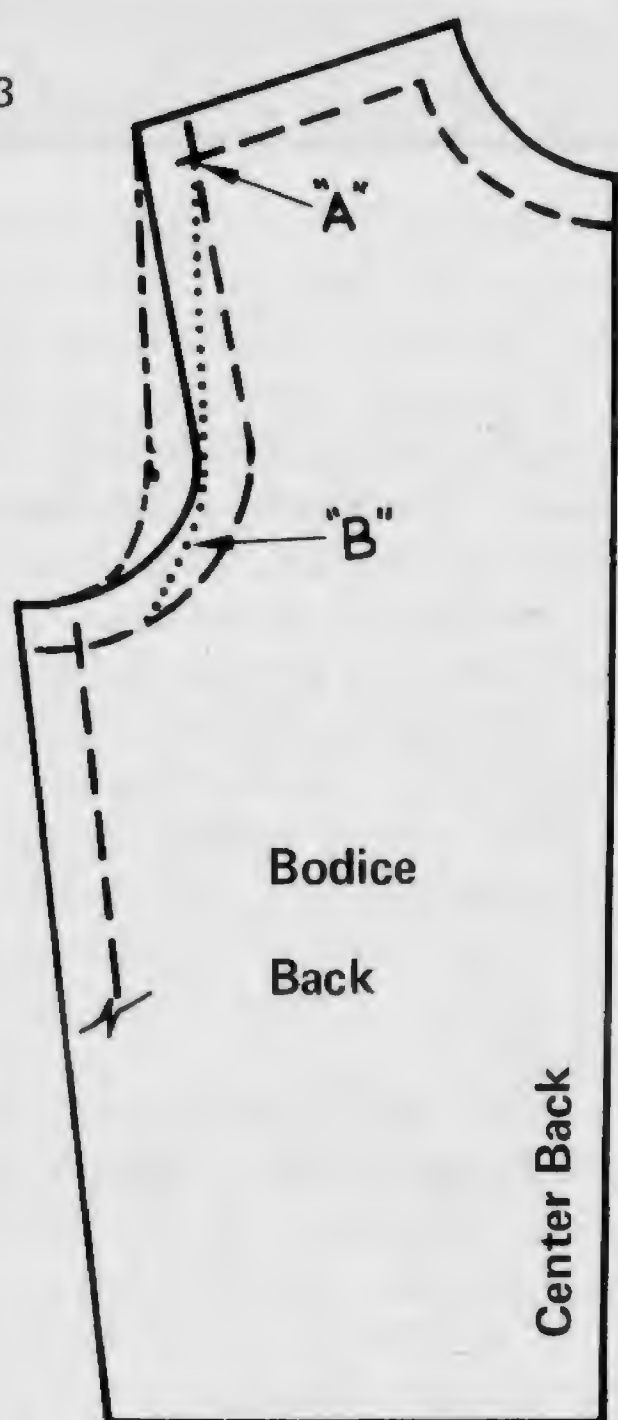
around the armhole opening to fit well and to fit up and around that line. This way, when you raise your arm for a star thru or curlique, etc., your dress stays put. You are not putting strain on the fabric and you have freedom in your dancing and comfort in your clothing. See Figures 1 and 2 for alteration guidelines.

Another alteration which I make on the bodice back pattern is also helpful for comfortable fit and movement. It, too, may be used for regular garment construction as well. This

idea came from a sewing workshop at a local store. (See Figure 3.)

From point A, drop a line parallel to the center back, thus straightening the seamline from point A to point B. Many patterns curve in a great deal at this point but the human body really doesn't curve this way. The front armseye does have this kind of curve. Be sure to work from seamline to seamline in drawing

Figure 3



your new seamline and then add your normal 5/8" seam allowance.

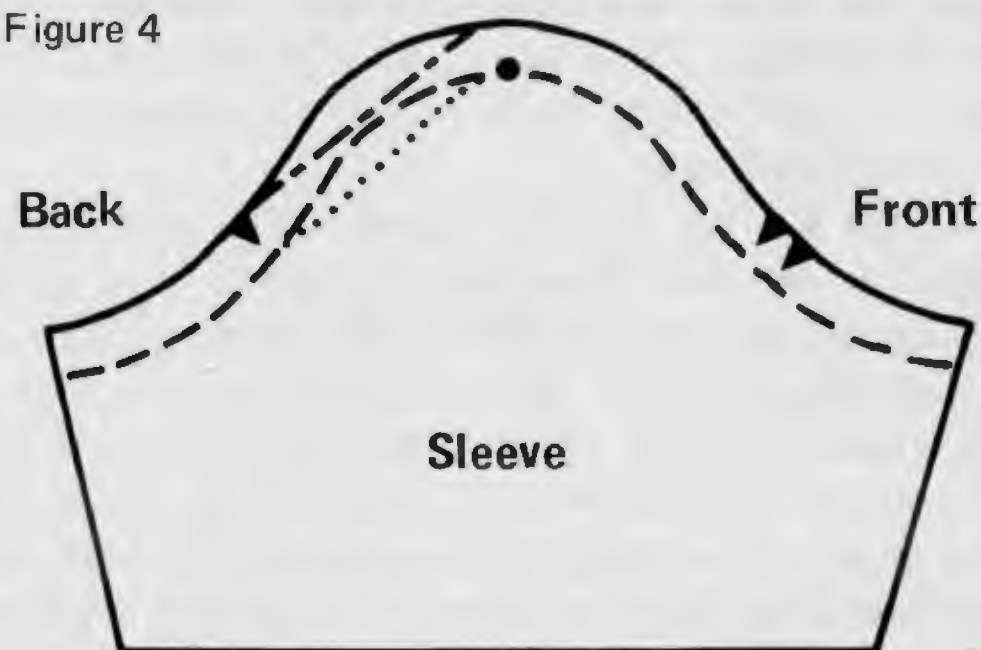
For a straight, set-in sleeve, you may wish to

In the February, 1977 article on a Sewing Clinic, these ideas were mentioned as having been used in previous articles. Thanks to reader, Barbara Huggins, for calling attention to the fact that this information had not been printed. We're happy to include it this month.

alter the cap seamline as shown in Figure 4. For full sleeves, I have not always found that the alteration was needed.

When fitting your altered bodice for the first time, remember that the seamline will be a longer line than the cutting line of the seam allowance. The seamline, NOT the seam allowance edge, is what needs to fit. You may wish

Figure 4



to clip into the seamline on the lower edge between the notches in order that this area fits well. This clipping will be necessary for the first fitting time only. After that you will sew in your sleeve and then double stitch under the arm between the notches (or use a locking or stretch stitch if your machine has one), and then trim to 1/4" seam allowance.

QUARTERLY MOVEMENT REPORT



For the fourth quarter of 1977 the CALLERLAB Quarterly Selection Committee has voted *NO NEW MOVEMENTS*. There is a strong feeling among many committee members that the third quarter selections of Follow Your Neighbor and Follow Your Neighbor and Spread have not been workshopped sufficiently at Mainstream club level since they have come during the summer months when there is a minimum of workshop activity. The recommendation of the committee is that these two movements continue to be workshopped and reviewed.

A.S.D.W.

TRAVEL HIGHLIGHTS

1977



THIS HAS BEEN A YEAR of "unusuals" for ASDW travelers. In April Johnny and Marjorie LeClair set out with 39 eager square dancers to sample the wares of Tahiti, Fiji, New Zealand and Australia. As they boarded their flight in Los Angeles, the first unusual happened when a familiar voice turned out to be that of Dave Taylor who was flying down under for a calling tour.

Upon arrival in the islands, the contingent enjoyed all the luxuries of travel and even managed an unexpected demonstration of square dancing. This short display gave way to a full evening when they were the guests of the Progressive Squares in Auckland, New Zealand. This was followed by a lovely evening with Art and Blanche Shepherd and the square dancers in Christchurch.

Then the second "unusual" struck. And we do mean "struck" as the Australian air controllers went on strike. No air traffic could move in or out of Australia. Through the cooperation of Air New Zealand, telephone calls, and the persistence of Johnny LeClair, the group was able to return to Honolulu where some remained for the balance of the week.

Typical letters from participants said, "We had a ball; where do we go next?"

Another "unusual" for ASDW was its first tour into Russia with Don and Marie Armstrong and 29 square dancers. Unlike some stories we have heard of groups traveling in the Soviet Union, this group saw and did more than they had expected to. Comments from Marie's diary include: Moscow circus fabulous... the splendor and cleanliness of subway stations... Red Square dominated by beautiful St. Basil's Cathedral... evening at Keruny (Cossack Hut) in Kiev delightful... Folk Opera... Lanra Monastery with relics dating back to 400 B.C.... L'Hermitage and the Winter Palace alone justify any trip... breathtaking performance of Aida... Ural Folk and Dance Ensemble terrific.

Following ten days in Russia, the tour proceeded to Finland and Lapland where all became official members of the Polar Circle Club, shot the rapids, took a smoke sauna and a plunge into a cold lake. They managed two evenings of square dancing for their own pleasure in Helsinki and in a ski hut in Lapland. A short stop in Copenhagen and back home where they, too, say "where next?"

☆☆☆

We never cease to marvel at the joie d'vivre of square dancers, especially when traveling.



(Above) Don and Marie Armstrong and their "troops" who made up the first square dancer "invasion" of Russia. (Left) Johnny and Marjorie LeClair "wing it" to the South Pacific with these square dancers in April.

national convention

R/D Choreography Report

THE ROUND DANCE Choreography Panel at the recent National Square Dance Convention in New Jersey tackled the task of developing a means of classifying round dances by levels. Moderators Dave and Shirley Fleck, and panel members Bill and Ruth Winkler, Levene and Doris Reilly, and Ron and Ree Rumble recognized that this was a project that could not be accomplished in one meeting or one year. It will take many hours of hard work to arrive at a system that will serve the needs of everyone. Nevertheless, the panel seems to have made an auspicious start and it is hoped that the task will not be dropped but will be carried on at future conventions.

In opening the discussion panel members discussed three subjects — “Why do we need to classify rounds?”; “Who should do the classifying of the dances?”; and “When should a dance be classified?”. At this point the discussion was opened to all attending the panel with the question, “How do we do it?”.

Establishing the Criteria

The first thought put forth was that level is established by the hardness or complexity of the individual step. Next was the number of hard steps it would take to take a dance out of the easy class. Other points brought out that would affect the level were the total number of basic steps and the total number of gimmicks or hard steps; speed at which steps are done and from what position; rhythms; sequence — does it have a tag, break, introduction or broken sequence; the music and phrasing of the steps and parts of the dance to the musical phrases.

Following this open discussion a proposal was presented by the panel to the body as to one possible route to take in the classification of rounds. It is a combination system, taking into consideration all of the ideas presented plus additional ones not discussed. It is a system recognized as being untried and unproven. It has flaws but it is a starting point for future discussion among the concerned bodies in round dancing.

First, the system puts the generally used steps or terms into four plateaus or categories. Steps not found listed in one of the plateaus will be considered to be in the fourth plateau. So, in effect, all steps are covered — even if not yet written. A point value is then put on each plateau or category. All steps in that particular plateau will have the same point value. All steps in a sequence are listed, giving a point value to each step or series of steps. The total of the points will then help to determine the level, hardness or easiness of that dance.

Timing, positions or combinations thereof, turns or position changes, direction of movement, repetition of sequence or complexity of sequence, and introductions must be considered separate from the steps themselves. A point value is added for each time one of these conditions is encountered in a given dance. The point value is then added to the point value of the steps to arrive at a total for the entire dance. The lower the total point value the easier the dance; the higher the point value the more difficult the dance becomes.

Period of Testing

A motion that this system be adopted for a trial period of not less than one year was unanimously approved. It was also recommended that the Education Committee of the National Executive Board and next year's National Convention be asked to continue the evaluation of this plateau and point system. It was asked if a panel could not be set up to explain to the average choreographer how to implement the system. It was pointed out that the tempo of the music (number of beats per minute) has a definite bearing on the ease in which a dance can be done and the proposed system, at this point, does not take that into consideration.

It was also suggested that the total points for a dance be split into steps over timing and other variables to equal total points. For example, 70 points for the steps and 30 points for timing, positions or other variables would give the

dance a 100 point total.

Dave and Shirley have offered to start the program by rating all dances as they are published. Grenn Records has given permission to have its dances rated before the cue sheet is printed, which is, of course, the best way. The Flecks have also offered to accept any comments and pass them along to the next

panel or committee that is formed to study or further the system and to give help to choreographers and record distributors who would like assistance with the system.

A complete list of the components of a dance (steps, timing, positions, rhythm, etc.) were put into plateaus or categories and a point system established. Here, then, is the list.

PLATEAU ONE — 1 Point

Walking Figures

- Walk, 2, 3, touch
- Back Up, 2, 3, touch
- Walk, 2, 3, 4
- Back Up, 2, 3, 4
- Strut 2
- Strut 4
- Circle Away 4
- Circle Together 4
- Wheel 4
- Wheel 2
- Star Around 4 (right or left)
- Pickup, touch

Balance Steps

- Side, Touch, Side, Touch
- Swing Steps
- Step, Point
- Forward Balance
- Back Balance
- Breakaway Right 3
- Breakaway Left 3
- Pas de Basque Right
- Pas de Basque Left
- Rocks (forward or back)

Vines

- Vine 2 to 8
- Twisty Vine, 2, 3, or 4
- Open Vine, 2, 3, or 4
- Twirl/Vine, 2, 3, or 4
- Reverse Twirl/Vine, 2, 3, or 4
- Reverse Vine 2 to 8

Hitches

- Hitch Forward
- Hitch Back
- Double Hitch (6 steps)
- Hitch 4

Basic Two-Step

- Forward Two-Step
- Back Two-Step
- Side Two-Step (right or left)
- Change Sides (with or without hands)
- Circle Away Two-Step

- Together Two-Step
- Face to Face Two-Step (turning)
- Back to Back Two-Step (turning)

Boxes

- Half Box Forward
- Half Box Back
- Full Box

Pivot

- Pivot, 2

Scissors

- Scissors
- Scissors Thru
- Progressive Scissors

Action Steps

- Dip, Recover
- Side, Close, Dip
- Rolls (all directions) 2, 3 or 4
- Chugs (apart or together)
- Limp, 2 or 4
- Twirl 2 (man walk 2 or vine 2)
- Cut Steps 2 or 4
- Thru, Side, Close
- Apart, Point
- Together, Touch
- Away, Step, Step
- Together, Step, Step
- Wrap
- Maneuvers

Waltz

- Forward Waltzes (all positions)
- Twinkles (front or back)
- Waltz Away or Together
- Waltz Vine 3
- Forward Waltz with Wrap
- Unwrap
- Waltz Balance (right or left)
- Pas de Basque (right or left)
- Turning Waltz (right)
- Canters
- Maneuvers
- Thru, Side, Close

PLATEAU TWO — 4 Points

Basic Waltz, Foxtrot or Two-Step

Hitch/Scissors
Scissors/Hitch
Spot Spin
Spin Maneuver
Whisk
Wing
Hover
Spin Turn
Fishtail
Full Box (on a diagonal)
Locks (forward, lock, forward; back, lock, back; forward, lock; forward, lock, fwd, lock)
Foxtrot Box Turns
Westchester Box
Left Turning Box (4 measures count each separate)
Diamond (4 measures count each separate)
Reverse Box
Turning Two-Step or Waltz (left)
Tilt Wheel (3 or 4 steps)
Wheel Around (3 or 4 steps)
Star Wheel (right or left)

Tango Figures (simple)

Tango Draw
Corte
Corte and Recover
Pickup, Side, Draw
Maneuver, Side, Draw

Cha Cha Figures (simple)

Basic Forward and Back
Cross Over (under arm)
Face to Face
Back to Back
Vine

Reverse Vine
Twirl/Vine
Reverse Twirl/Vine
Wheel (single or double)
Slide Across
Side Basic (right or left)

Action Steps

Basketball Turns
Swivel 2 or 4
Knee — Step, Knee
Hop — Step, Hop
Fan — Step, Fan
Swing — Step, Swing
Flare — Step, Flare
Flick — Step, Flick
Kick — Step, Kick
Transition (man or woman each time it happens)
Lunge — Lunge, Twist
Dip Twist
Check (change of direction)
Hook Turns
Buzz 2, 3 or 4
Change Sides (under arm)

Positions (see point value chart)

Reverse Semi-Closed
Contra Banjo
Contra Sidecar
Shadow
Skirt Skaters
Skaters
Varsouvienne

Direction of Movements —

All Diagonals

Pivots

Pivot 3 or 4

PLATEAU THREE — 6 Points

Telemark, Closed
Telemark, Open
Impetus, Closed
Impetus, Open
Chair
Quick Chasse'
Quick Lock
Weave (2 measures add double)
Sand Steps (3 to 5 steps)
Gaucha Turns 4-8 (2 measures add double)
Tamara (position)
Step, Swing, Lift

Cross Pivot
Slip Pivot
Sliding Door (change sides)
Lariat
Feathers (all)
Fallaways (partner, position or direction)
Spin Twists
Drag Hesitation (right and left)
Umbrella
Serpentine (Serpiente)
Whip

There is Always Something New Coming Up

With the entry of LEGACY and CALLERLAB on the square dance scene and with the Annual National Square Dance Convention established as a permanent fixture in the activity, the scene has been set for continued in-depth studies into the fields of square, round and contra dancing. With the development of CALLERLAB have come the Quarterly Movement Reports, the Accreditation Program and the Mainstream Basics Standardization. With LEGACY has come a new organization for square dance suppliers and most recently for a round dance leaders' club known as Roundalab. Over the years since its inception, the National Square Dance Convention has been the proving ground for many test projects, the latest of which is the round dance system of plateaus outlined on these pages. While the program is a new one and undoubtedly will see many changes, we present it here so that you may see what is in the works. Your comments on the proposed system are invited.

PLATEAU FOUR — 8 Points

Progressive Chasse' (quickstep)
 Circle Vine
 Natural Turn
 Outside Swivel
 Hover Cross
 Double Reverse Spin
 Double Natural Spin
 Top Spin
 Zig Zag Movements
 Cross Hesitation
 Oversways (all)
 Telespin
 Hairpin (natural and reverse)
 Whiplash
 Ronde
 Develope
 Eros
 Cuban Hockey Stick
 V-6
 Cuban Alemana
 Turkish Towel
 Stairs
 Explosion
 Outside Change
 Outside Spin
 Advance Corte

Any term not listed in Plateaus 1, 2, or 3 shall be considered to be in Plateau 4.

Point Values of Timing

Foxtrot — More than 2 measures but less than 8 5
 9 measures to the full dance 15
 Cha Cha — More than 2 measures but less than 8 5
 9 measures to the full dance 15

Tango — More than 2 measures but less than 8 5
 9 measures to the full dance 15
 Latins — More than 2 measures but less than 8 5
 9 measures to the full dance 15
 All Others — 9 measures to the full dance 15
 7 or more steps without a hold or pause (excluding vines) 5
 Quick Steps — Half or more of the dance 15
 Swing Steps — 4 measures or more 5
 Timing, Broken (hold other than last count of measure) 5
 Timing Changes other than normal (SSQS, SQQS, QQSS, QSSQ, etc.) 5
 5 or more steps in 1 measure (excluding Cha Cha) 5
Point Values of Positions, Turns or Position Changes
 Closed, Semi-Closed, Banjo, Sidecar, Open, Left Open, Butterfly, Solo, Star (right, left) 0
 Reverse Semi-Closed, Contra Banjo, Contra Sidecar, Shadow, Skaters, Skirt Skaters, Varsouvienne 4
 Turns of more than 360 degrees taking more than 2 measures or 6 to 8 beats 5
 Any change of direction of 90 degrees in 2 measures or 6 to 8 beats (excluding normal right or left turns as listed in Plateaus One and Two) 5
 Any reverse or contra body position or change of direction (such as a check) 5
 Any body action taking more than 2 beats of music with no foot movement 5
 Any stopping of all action for more than 2 beats 5

Repetition of Sequence*

Repetition of 4 measures or more,
repeats 8 times

Repetition of 4 measures or more,
repeats 4 times

Repetition of 4 measures or more,
repeats 2 times

Repetition of dance (no repeats)

Breaks, Interludes, Tags, Bridges

(1 or more measures in sequence each
time it occurs)

Layout of Sequence

Dance in 2 parts (A, B, A, B)

Dance in 3 parts (A, B, C or A, B, C, A, B,
C)

Dance in 4 parts (A, B, C, D or A, B, C,
D, A, B, C, D)

Broken Sequence (A, B, C, B, A or
A, B, C, C, A, B, etc.)

Point Value of Introductions

	Standard 2 measure wait	0
30	1 measure wait	5
	Dropping one or more measures of Part A	10
15	No lead time (starts right off)	10

5 If a dance is longer than 64 measures, use 64
30 as the numerator and the actual number of
measures in the dance as the denominator and
multiply the total points by the resulting
5 fraction. This will then give you a comparison
to the 64 measure dance.

0 It will be interesting to see a particular dance
5 classified under this system. Something of this
nature could prove to be very valuable to both
15 teachers and choreographers and it is hoped
20 that it will generate enough interest, comments
and suggestions to warrant additional dis-
cussions.

The GENERAL calls the Squares



Concentration and hard work were the key at the Ding How Club's leadership workshop sessions.

GLYNN AND HELEN CONDIT are leaving Taipei, Taiwan, with mixed emotions. They are responsible for the establishment of the first Chinese square dance club with a firm base (mission accomplished), for after three years of fun, hard work and dedication by everyone concerned, the Ding How Club is doing well with the leadership coming from the local square dancers.

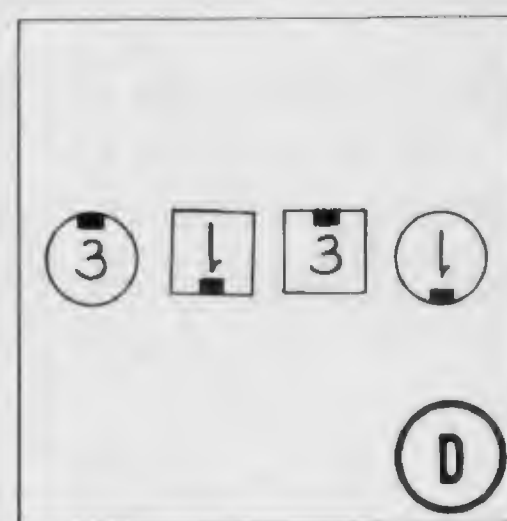
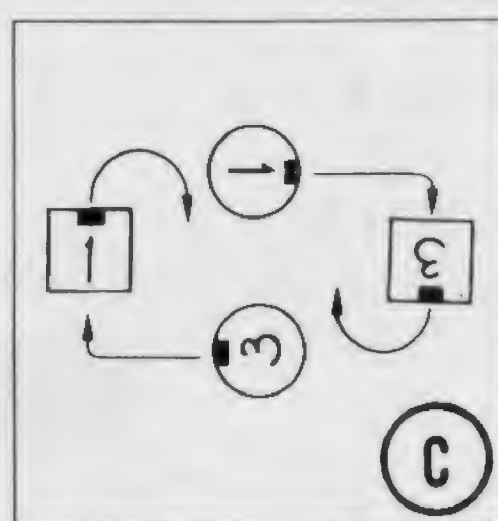
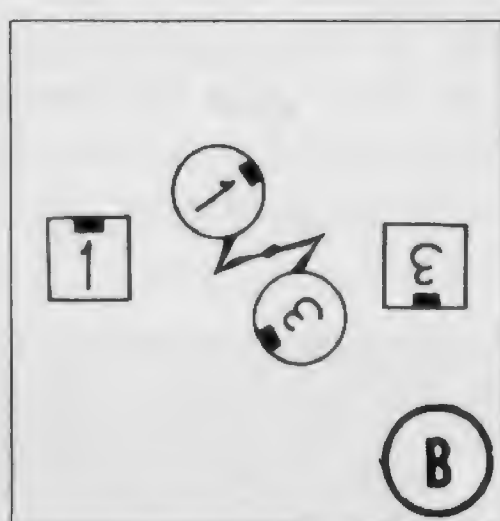
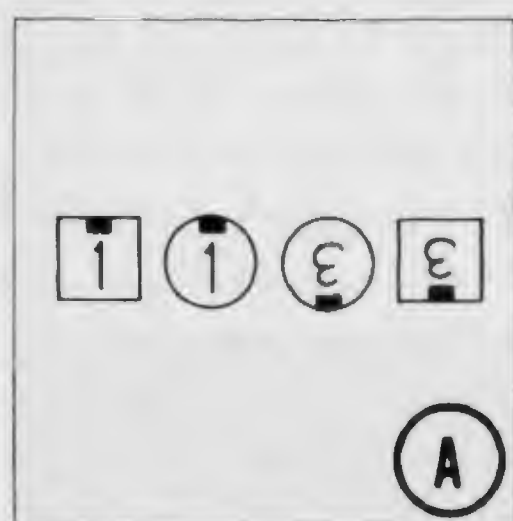
Helen and Glynn are pleased with their efforts and happy to be returning to their home state of Oklahoma, however, they are sorry to be leaving the many Chinese friends they have met during their stay in Taiwan.

Mutual Enjoyment

The Chinese enjoy our kind of music and being participants in the lively activity of square dancing brings many joyful expressions.

With people like Major General Mark Chang (Air Force), Michael Lu (China Airlines Market Manager), Joseph Chen (Far East Airlines Pilot), and Dixon Ryan (Colonel, Chinese Air Force Pilot) at the helm of the local leadership, Glynn leaves with confidence, knowing that the club will remain active.

Glynn's final task was to complete a leadership workshop with eight couples and the Executive Board in attendance for four 3-hour sessions. Participation was in two languages, English and Mandarin, that allowed for complete understanding. With the reactions shown and the willingness to accept responsibility and carry the ball, it is apparent that a firm base has been laid and with this caliber of local leadership the square dance activity in Taiwan will continue to grow.



JOE: In recent months, due to the CAL-LERLAB'S excellent choice of new material, our caller has built many workshops just around the quarterly movements. For the next three months, we understand that no quarterly movements have been suggested and our caller has indicated that he will be putting the emphasis on review of other Mainstream basics and some of the experimental movements.

BARBARA: One workshop movement that Joe and I have enjoyed has been Flip the Diamond. In one way it reminds me of the technique we used in Follow Your Neighbor and Spread.

JOE: Taking a look at the action, let's start with a two-faced line of four dancers (A). We

get into the diamond by having the centers hinge or touch a quarter (B). This then puts the dancers into the diamond formation (C) ready for the action.

BARBARA: We have indicated with arrows where the ladies will move forward or circulate one position in the diamond. At the same time, the ends (in this example the men) do a flip or fold into an alternately facing line of four (D).

JOE: The whole action takes about 4 steps. Everyone is busy and it leads well into the follow up action.

NOTE: For those callers who are looking for drills, we have gone to Bill Peters for some suggestions (you will find them in the Workshop section, page 53).

What Will Square Dancing be Like in the Year 2000?

NEXT MONTH IS THE 29TH ANNIVERSARY of Sets in Order (SQUARE DANCING magazine). During the last year or so we have been busily engaged in talking with square dancers around the world asking their opinion of how this activity will appear on this magazine's 52nd anniversary in the year 2000. Will it be a thriving program involving a great majority of the population or will it be thinned out to just a few pockets of die-hards hidden in a few basements here and there? Of course, no one knows for sure how things will be but we do know that the way we lead the activity today will serve to influence its future direction. What are we doing correctly? What mistakes should we be aware of? This will be part of our discussion in our anniversary issue. In addition to all our regular features will be other anniversary specials that we hope you will enjoy. Incidentally, if you derive pleasure and information from SQUARE DANCING magazine, why not introduce us to your friends. For ways to help out, see page 55.

The Dancers

Walkthru

BE A CLASS SPONSOR

WHILE CLASSES are perhaps just getting underway, nevertheless it's none too soon to think about what will happen to these new dancers when they graduate. Will they continue their dancing? Who will encourage them to join a club? Will they find the same sense of friendliness outside after they complete their class experience?

Here's an idea from Herbert Arkin relating how the Somerset Hills Square Dance Club in New Jersey handles new graduates. It's a well-thought-out program and based on that proven formula of person-to-person. Here's how it works.

Prior to the completion of the Somerset Hills Square Dance Club graduation, each class couple is assigned a sponsor couple from the club itself. If a club member already knows a couple, they become the sponsor.

During the last class before graduation, a get-together is held for sponsors and graduates. In addition all sponsors are asked to help in the following ways:

1. Attend the Graduation Dance and dance with the sponsored couple;
2. Come with or meet the sponsored couple at the Association free Graduation Dance held each year;
3. Invite the couple to dance at outside clubs, preferably when those clubs hold their free Graduate dances;
4. Introduce the couple to as many square dance friends as possible;
5. Keep track of the couple through the summer and be sure to invite them to the first

dance in September.

What the Somerset Hills club does is to build a bridge across that chasm that often seems to separate class and club. Undoubtedly one of the delightful by-products is new friendships made — for both sides!

CARD OF INVITATION

A SLIGHTLY - LARGER - THAN - NORMAL business card becomes a personal invitation to attend a club dance when used by The Abbey Allemanders Square Dance Club of Waltham Abbey, England. All the pertinent information as to where, when, who and what is neatly and attractively printed, including a name and telephone number where additional information can be obtained. At the bottom of the card is a line "Presented by" followed by blank space so that the club member handing out the card to a square dance friends can sign his name. This personalizes the invitation. The compact size permits members to carry them in quantity and to have them readily available as they desire.

ENQUIRIES LEA VALLEY 712686

The Abbey Allemanders Square Dance Club

meets 8 p.m.

Every Monday — Community Centre
Crooked Mile — Waltham Abbey

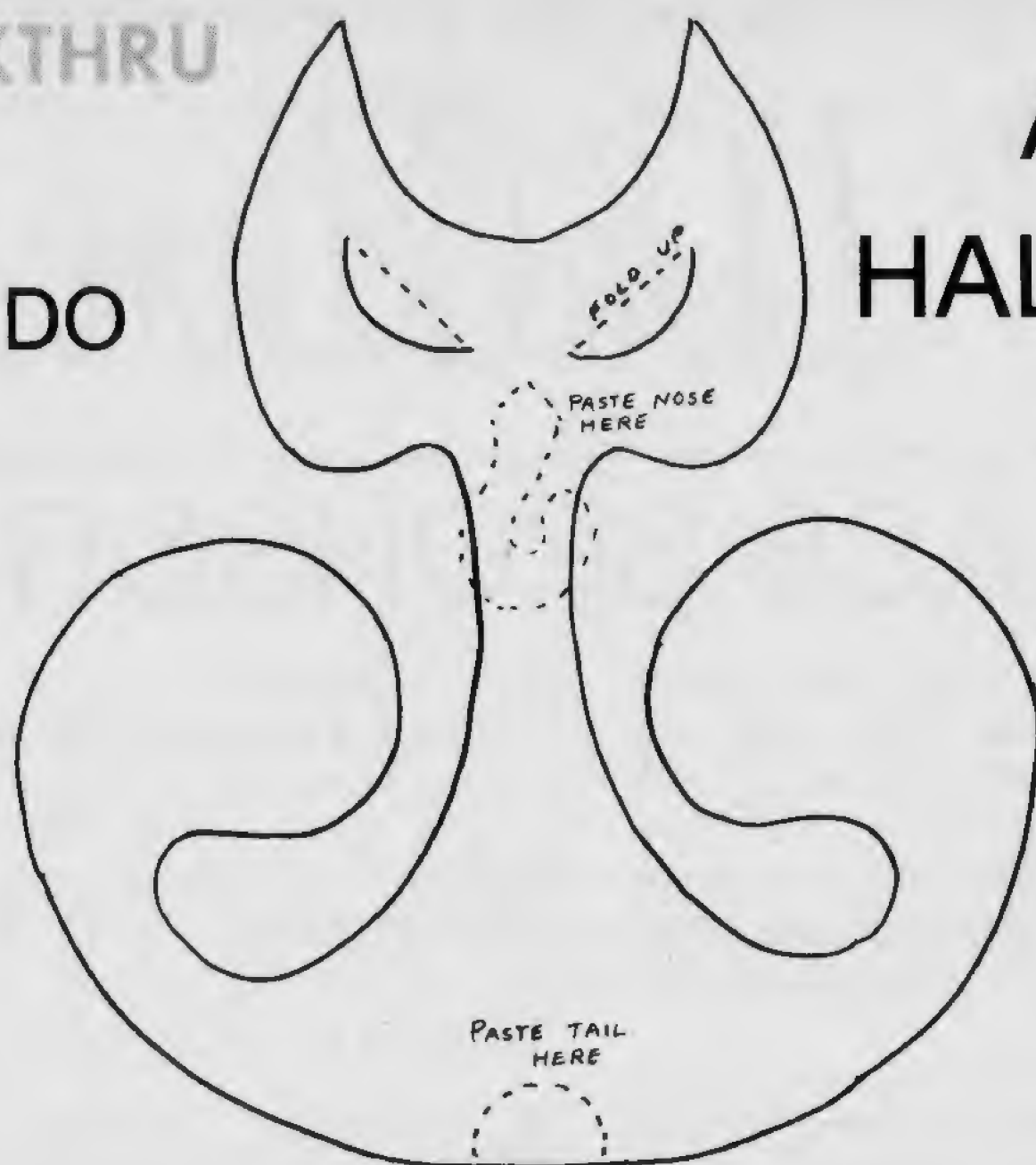
Resident caller — MIKE BURNHAM

Presented by

A personalized invitation card

HOW TO DO

A HALLOWEEN CAT

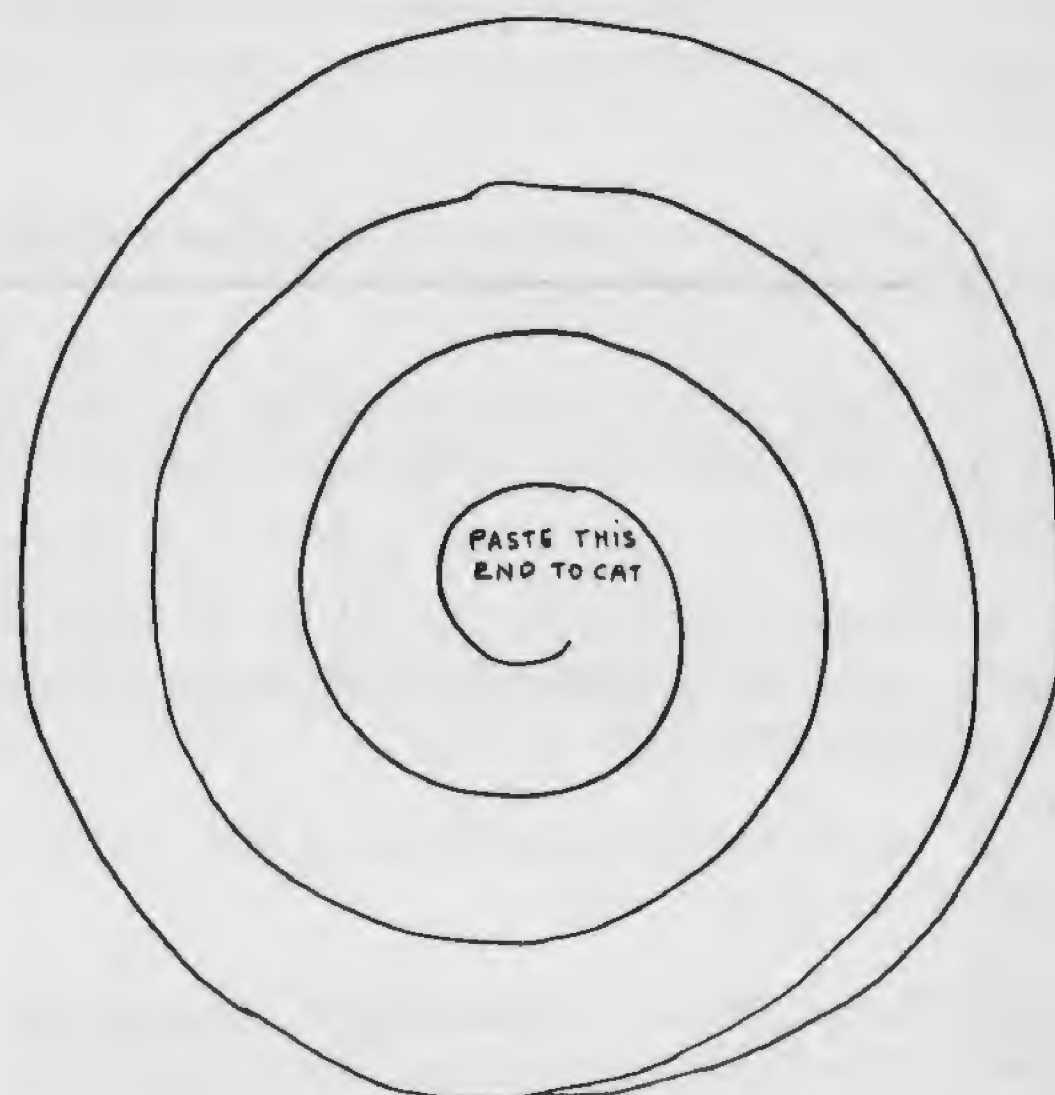


NEED A DECORATION for your Halloween dance? Here's one version of the well-known black cat that's simple to make. The pattern could be outlined on invitations or posters and also cut out for wall or mobile decorations. The dimensions of our cat measure approximately 7" tall by 6¼" wide. Using these measurements you can adjust your cats up or down in size with graph paper. Heavy black construction paper for the body and tail with orange paper for the nose and tongue would be in keeping with the holiday colors.

circle and glue to body of cat. The completed pussy is really a charming feline and when suspended by thread will waft hither and yon at your Halloween party.

TAIL

6¼" diameter



NOSE/TONGUE



Draw your cat(s) to size; cut out. Cut along solid lines of eyes and fold up to dotted lines. Paste the nose in place as indicated by the dotted lines. Cut the tail in one continuous

SQUARE DANCE PICTURES

FROM TIME TO TIME square dancing ends up pictorially in the pages of a local newspaper, perhaps in a national magazine or in some trade journal. Couple this with pictures taken to be sent to square dance publications, along with cameras grinding away either for a television show or by someone photographing a big event for posterity, and you have a lot of pictures being taken of square dancing.

You may not always be consciously aware that pictures are being taken. It may not always be possible to know ahead of time that a photographer will be present at a dance. For this reason a person may not come prepared to be photographed, i.e. wearing a special outfit or having just had their hair set. Actually the photographer may not want "posed" pictures but may be looking for the natural happenings at a square dance.

All well and good — but remember that at the time the camera is clicked you have been recorded as "being" square dancing at that moment. What do you represent? Are you smiling, showing that square dancing is fun? You don't have to pre-plan to smile; at least you don't have to if you really enjoy the activity and let it show all the time.

What kind of costuming do you wear? Is it such that any time a photographer shows up you can feel comfortable in that you are properly and handsomely demonstrating the best in square dance attire?

All too often, regretfully, we see nationally publicized pictures which do not put square dancing's best foot forward. Dancers, in their concentration, are frowning or even grimacing. Mature women, attractive in their own right, are seen in dresses whose length might be attractive on a teenage ballerina. The grace of full skirts and petticoats billowing out is overshadowed by heavy thighs unmasked in bikini pants.

While you may not have the opportunity to pose for pictures in the finery you might select, do be aware that at any moment photographs

The WALKTHRU

may be taken. Let your attitude, your expression, your dancing and your costuming — all together — exemplify what it is that attracted you to square dancing in the first place: the friends (look friendly); the joy of the dance (dance with joy); the beauty to be found (be beautiful).

BADGE OF THE MONTH



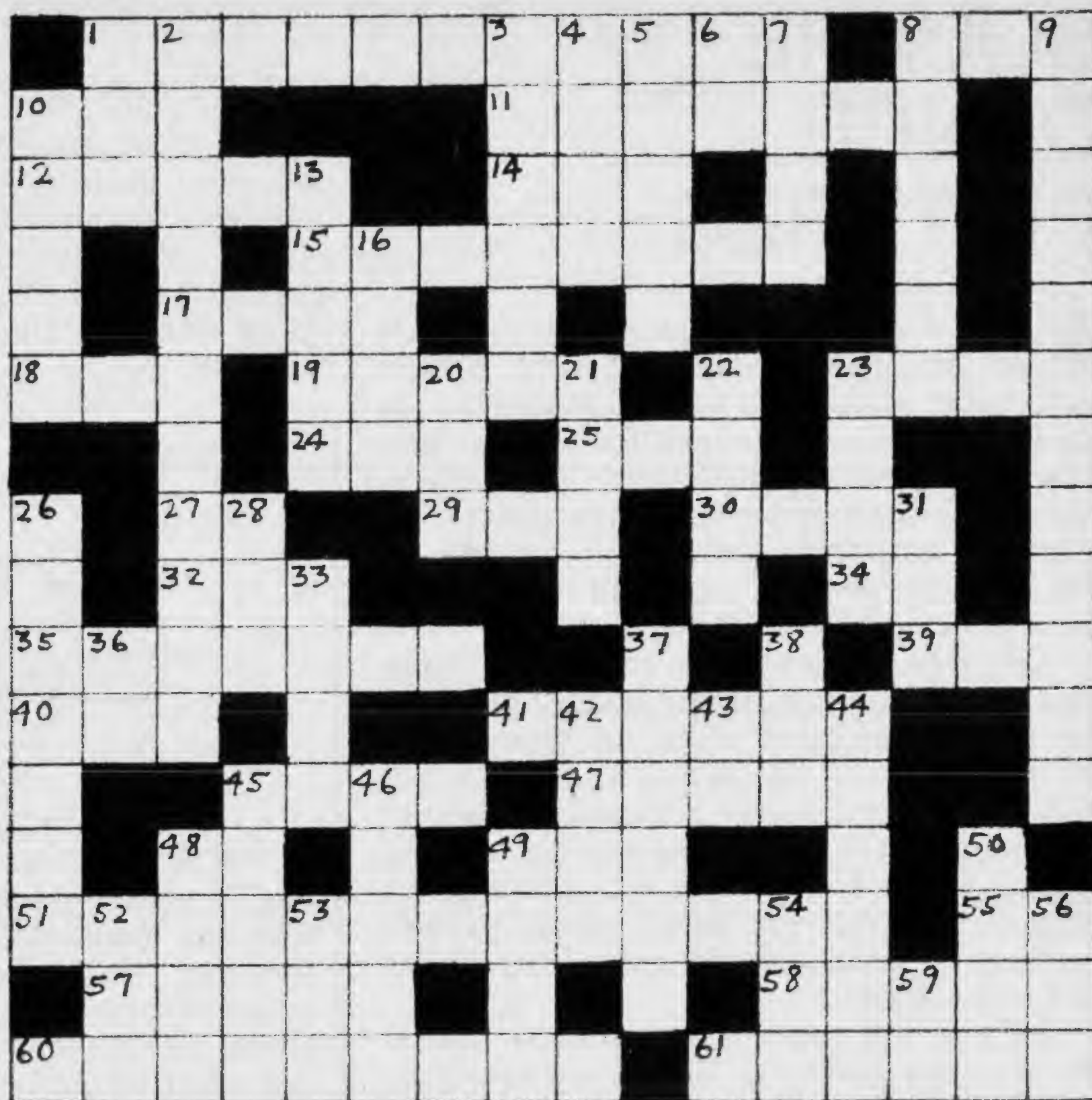
YMCA'S in many areas provide the setting for square dancing. And such is the case with one found in Elizabeth Downs, South Australia. Some four years ago, a get-acquainted dance at the Y was so enjoyed by several families that they decided to form a club which would meet every other Saturday evening.

After a short time alternate weeks were not enough, so the dancers decided to dance to overseas tapes and records on the "off nights." This has continued but developed along the way so that while Allan Frost, the regular club caller, calls for the "on nights," tapes and other local callers are programmed on the "off nights" as well as giving any amateur caller an opportunity to call at these dances.

The Shooting Stars enjoy camping/dancing weekends during the year and travel weekly to visit other square dance clubs in Adelaide. There are more than 100 members in the group with dancers ranging in age from 8 to 80.

One condition which the YMCA imposed on the club was that they incorporate the hall into their name; thus they are officially known as the Elizabeth "Y" Shooting Stars. The badge is bright yellow with black lettering.

PUZZLE TIME



YOU DON'T HAVE TO BE A ROUND DANCER to enjoy this puzzle but it will help. Contributed by Hazel France of Baltimore, Maryland, the clue to all the answers are in round dance titles and terms. Once you have completed it you will find the answers on page 92. Let us know if you enjoy crossword puzzles of this type and we may run more in the future.

ACROSS

- 1 Start a dance
- 8 Health resort
- 10 Little Indians
- 11 Gypsy's nationality
- 12 I _____ Be
- 14 Counterfeit (slang)
- 15 Gozo _____
- 17 Not legally binding; null
- 18 Liberace
- 19 Microbes
- 23 Gypsy _____
- 24 Three _____ match

- 25 Unfasten (poetic)
- 27 Say it isn't _____
- 29 Used by guards at Folsom Prison
- 30 _____ Minutes More
- 32 Reply or response (abbr.)
- 34 14th letter of alphabet
- 35 Too late to retire; too early to rise
- 39 Weight
- 40 Bring forth eggs
- 41 Maria likes this
- 45 Blind trio
- 47 Willow used for baskets
- 48 Parent
- 49 Distance upward (abbr.)
- 51 Biography

- 55 Identification (abbr.)
- 57 Farewell
- 58 Electrode
- 60 Colorful entrance
- 61 Song of devotion

DOWN

- 1 _____ For Two
- 2 Waltz done at yearly celebration
- 3 Have high regard for
- 4 Spot _____
- 5 South American dance
- 6 Half an em (printing)
- 7 "Put that in your _____"
- 8 _____ like Kate
- 9 Don't hang onto Mom's!
- 10 Revolve rapidly
- 13 Mexican friend
- 16 Biblical garden
- 20 Spaghetti dance
- 21 Lover's _____

- 22 Went away
- 23 Found on My Wife's House
- 26 Caused by spicy foods
- 28 _____ More Time
- 31 Accommodate a friend (abbr.)
- 33 A round dance position
- 36 Begin a laugh; express triumph
- 37 Hurry
- 38 Mr. Lincoln
- 42 Sacred
- 43 Third note in diatonic scale
- 44 Passionate
- 45 _____ The Dawn Is Breaking
- 46 Has a silver lining
- 48 Style
- 49 Ammunition (slang)
- 50 A round dance two-step
- 52 Sailor
- 53 Yearning
- 54 Flare out
- 56 Political party (abbr.)
- 59 Expressing surprise, grief, etc.



Mary and Ed Susans -- Kailua, Hawaii

ENTICED TO ATTEND a square dance class in 1965 by Mary's sister in Lemon Grove, California, Ed and Mary fell in love with the activity and immediately proceeded to reap all the joy, friendship and other benefits derived therefrom. They still enjoy square dancing and even with their increased interest in round dancing they continue to participate in the activity.

Upon graduation from square dance class, Ed's job brought a transfer to Honolulu, Hawaii. In the islands they became active members of the Pali Twirlers Square Dance Club in Kailua. In 1967 Ray and Edie Moore,

round dance leaders for the club, urged Ed and Mary to take round dance lessons from Golda Morrison.

With the eventual move of the Moore's to Texas, the Susans took over as round dance leaders for the Pali Twirlers. This led to teaching classes and organizing the Hana Hou Round Dance Club. The Hana Rounders have become the first round dance club to formally request and be granted membership in the Hawaii Federation of Square Dance Clubs.

Ed has served two terms as chairman of the Hawaii Federation of Square Dance Clubs. The Susans have been chairman of the Aloha Square Dance Convention and assisted in this event in various other capacities during the years.

Ed and Mary have tried their hand at choreography and have two dances on the Belco label -- "Honolulu Hana Hou" and most recently, "Pali Breezes."

The Susans feel that square and round dancing are the greatest of activities and they certainly do and should go together. The friendships consummated with the many nice, wonderful people met through dancing is something no other activity offers.

SQUARE DANCE DIARY *by a square dancer*



After much anticipation the event has become a reality and we can expect some "unusuals" each time they have

A SQUARE DANCE IN THE WHITE HOUSE

"...WOW! WHEN YOU SAID 'LIVE' MUSIC, I DIDN'T THINK YOU MEANT THE U.S. MARINE CORPS BAND..."

Welcome
WHITE HOUSE SQUARES

"...JOE CAN HARDLY WAIT TO USE HIS NEW SINGING CALL 'HAIL TO THE CHIEF'."



● Chapter forty-seven

Extemporaneous Sight Calling

By Ed Foote, Wexford, Pennsylvania

with comments by Jack Lasry, Hollywood, Florida

The art of Sight Calling is no longer a novelty. Discussed many years ago in their book "Keys to Calling," Bob Dawson and Don Bell did much to start callers thinking in this direction. Later the late Jay King covered it in his writings and many have found this a fascinating science to explore. In this chapter Ed Foote presents an introduction to the theory of Sight Calling. As Ed's material was received, we were sent copy by Jack Lasry for this month's Workshop section. Coincidentally, the two articles covered the same topic, from slightly different angles, however. We have combined the two here, setting Lasry's in italics.

THERE ARE MANY SYSTEMS of sight calling and they all work. However, many callers believe that the Extemporaneous Sight Calling method, described here, is not only the quickest to learn and the easiest to remember and apply, but the fastest sight method to get everyone to a left allemande (about 12 seconds). *Extemporaneous Sight Calling means totally free and without reservation. The caller is free to call any combination of basics that make up a nice dancing theme and then visually match up the proper dancers with partners and corners.*

The basic principle of sight calling demands some preparation. (1) The selection of pilot squares. It is best to have at least two and preferably three. (2) Establish a primary couple. This should be the easiest couple in the square for you to recognize, usually couple number one. (3) Establish a secondary couple. This is always the couple immediately to the left of the primary couple in the squared set.

Sight calling means that you will depend upon the pilot square to dance what you are calling as you rely on them to help you resolve the set. Also, sight calling means that you will need to develop the ability to recognize, visually and immediately, the formation the dancers are in and the makeup or state of the square in regard to the boy-girl relationship. Without this recognition you may make an incorrect or improper call to the dancers who are not in position to execute the call.

Let's say that you have selected your pilot squares and have a firm knowledge of who your primary and secondary couples are. Call anything you want. When you want to get the square to a left allemande, get the primary man with his partner on the LEFT side of normal facing lines of

four (normal means every man has a girl on his right). This should take no more than four to six calls to accomplish. Or look at the secondary man. If he has his original partner across from the primary couple, call a left allemande immediately or a memorized get-out (such as star thru, square thru three-quarters, left allemande). If he has his original partner and is in the same line as the primary couple, call cross trail, left allemande.

If the secondary man does not have his original partner, he must have his opposite. When this is so, the next two calls are automatic — pass thru, wheel and deal. One of two calls will now bring everyone to his corner, either centers pass thru or centers square thru three-quarters. Merely look at the square and determine which of these calls will bring the secondary girl to the primary man for a left allemande, then call it.

Another approach to resolving the square, having placed the dancers in normal lines, is to locate man number one. Then locate lady number one. She can be in one of four spots. She can be with her partner; she can be with the couple facing man number one; she can be in the same line with man number one as the partner of the other man in the same line or she can be in the opposite line at the diagonal opposite end couple.

Once located, match up the number one couple. If the lady is with her partner, no problems. If she is in the couple facing number one man, then chain the two ladies. If she is in the same line, call a pass thru and bend the line. They are now facing so have the ladies chain. If she is in the opposite line, diagonally across the set, a star thru, pass thru, trade by, star thru puts them together. Once you have couple one matched up, place them on the left end of a line facing in and locate the secondary couple.

First locate number four man and see who is with him. There are only two choices, his partner or his opposite. If he has his partner, then his position in the set determines the sequence. If couple four is facing couple one the set is in sequence, a 1P2P line. If couple four is in the same line as couple one, then because couple one is on the left end of the line couple four must be on their right, the line is out of sequence and you can use cross trail to a left allemande.

If the number four man has his opposite you have two simple choices to follow. If he has his opposite in the same line, call pass thru, wheel and deal, centers pass thru, left allemande. If number four man is with his opposite in the opposite line use pass thru, wheel and deal, centers square thru three-quarters, left allemande.

Tips for Using This Sight Calling Method

Follow this system exactly as is until you become comfortable with it. You will eventually find short-cuts and variations which you can use that will bring you to a left allemande even faster, but do not try to rush into these. Get completely confident with the basic system so that you can always fall back on it if you get into trouble with variations.

Do not attempt to practice this system for the first time at a regular dance. You are likely to make mistakes because the procedure is new to you and these mistakes made to a floor of several sets will cause you to lose confidence in the system. Practice with one square in a basement for an evening before trying it out at your club.

You should establish primary and secondary couples in at least three squares. The odds of three squares breaking down at the same time are rather remote. If you establish primary and secondary couples in only two squares, the odds are much greater that both could break down at the same time. If you establish only one square, you're asking for trouble because if this square breaks down you have no backup square for getting to a left allemande. (See "Hints for remembering primary and secondary couples" at the end of this article.)

During the course of a dance, you may occasionally forget who people are and get the floor to a wrong corner. Don't worry about this as long as it happens infrequently. Most dancers enjoy having the caller make an occasional mistake and you can use this help to establish greater rapport with the floor.

If you forget who the primary and secondary couples are as you are calling, you can usually save yourself by the following method: Ask one man who his corner is (just say over the mike, "Bill, who's your corner?"). The man you asked has now become your primary couple and the girl he points to is part of the secondary couple. Now just follow the system to get everyone to a left allemande. This works beautifully at your home club where you know all the dancers; it will also work with a floor of strangers as long as you know a couple in the room you can call upon.

You should memorize a few "opposite get-outs" — a sequence of calls to get the primary man with his partner if he has his opposite. From facing lines of four use star thru, dive thru, pass thru, star thru, or square thru, trade by, star thru. This will help you in moving people around the square quickly.

In facing lines of four with the primary couple together on one side of the line, if the secondary man does not have his original partner he must have his opposite lady. This means that the secondary man's original partner will be in the other line diagonally across from him. If she is not there, but rather is directly across from him or in the same line with another man, then you know that the square has made a mistake somewhere along the way. Immediately forget this square and go to another square to get to your left allemande.

Remember, this sight calling system will always work no matter what you have called up to the point you begin to use it. The only times it will not work is when you use an oddball call somewhere along the way that has only half of the set active, such as "couples one and two right and left thru;" "three and four ladies chain," etc.

After you have used this system for a while, you will see a number of shortcuts you can use. These are not mentioned here because if they were everyone would try and learn the shortcut first, instead of learning the basic system. Once you are comfortable with this system you should, at any given instant in your calling, be able to get the square to a left allemande in 12 seconds or less.

Hints for Remembering Primary and Secondary Couples

Remember that the primary couple should be the one couple in a square that is easiest for you to remember. Perhaps they are wearing the same color of clothing, they are close friends, etc. For whatever reason, the one couple

that comes to mind FIRST when you look at a square should be your primary couple.

If you look at a square and no couple readily stands out for you, do not use this square at all. Find another square where one couple will stand out in your mind. The rule of thumb is make it very easy for yourself to remember the primary couple, so that the only "thinking" you have to do is about the secondary couple.

By making the primary couples the ones that stand out readily in your mind, you have to do virtually no work to remember them — your mind will do so automatically. Thus for three squares, instead of having to remember six couples you really have only to work at remembering three couples — the secondary couples.

ABOUT THE AUTHORS: The name Jack Lasry may be familiar to many of you but Ed Foote, who has been active in square dancing for a number of years, may be a new acquaintance. Largely involved with advanced plateaus of square dancing, Ed is also concerned with all phases of the activity.

At your home club, choose four or five couples who have good dancing ability and make these your primary couples every tip, every week. They will usually be spread out over at least three sets, and after a couple of nights they will become so "burned" into your mind that your only work will be to remember three secondary couples.

If two or three of these couples get into one square and one does not stand out ahead of any others in your mind — use the alphabet. Make the couple with the first letter of the last name closest to A the primary couple. Since presumably you know the names of all of the couples in your club, this should be no problem.

As a guest caller, once you have located some couples which stand out in your mind, stick with them as your primary couples all night. It will become easier to remember them each succeeding tip, and so once again your only "work" will be to remember the secondary couples.

Establish some general rules of thumb to help yourself. When using colors of clothing to remember couples, always make the primary couple the one who is wearing dark (or light) clothing. Also, do not use a square that has two or three couples wearing the same colors.

Because tall couples are more prominent in a square, try to make them the primary couples. Heavy-set couples tend to be very "visible" and thus make good primary couples. Try to use squares in the front of the hall, because it will be easier to keep them in view.

At the beginning of each tip, call several quick left allemandes using a different square each time to get to the corner. This will help reinforce in your mind who the primary and secondary couples are in each square so that you don't forget later on. You may decide to concentrate on one square most of the tip, but if they break down you can more easily get to a quick left allemande with one of the other squares, because you have already used them once to get to a corner.

Advantages of This System

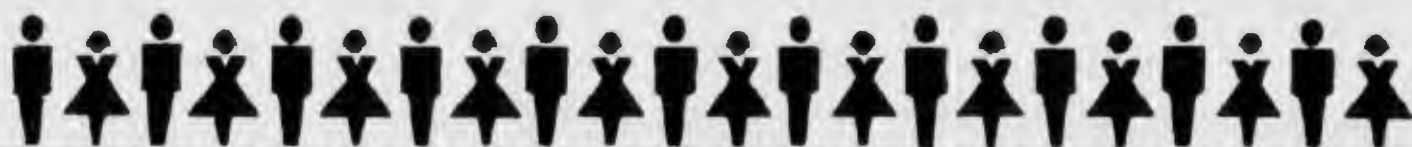
The system enables a caller to call a great deal of material without having

to do a lot of advance preparation. If a dancer describes a new call and asks you to call it, you can do so right away — all you need is the definition. You do not have to know “what the call does,” i.e. gives two people their corner and two people their right hand lady, or gives everyone their opposite, etc. With this system it is of no concern.

It gives a caller great flexibility by having this system available as an emergency backup for any other system a caller might use at any time. For example: If you are giving a prepared sequence of calls and most of the floor breaks down at the beginning, you are not “locked in” to having to finish the sequence; you can stop and sight call everyone to a corner right away — not having to let people stand around while you finish the prepared sequence. Likewise, if you make a mistake during a prepared sequence, you can get to a corner anyway and no one will know you made a mistake.

This system saves time. No need to spend many hours writing material if you don't want to. *Practice with your beginners where there is no pressure and you can learn to make the snap observations necessary to become an effective sight caller.*

CONTRA CORNER



*The Growing Interest in Contras is Shown by
Their Use in Many Regular Dance Programs*

THIS PAST SUMMER we've noticed the listing of a number of square dance vacation institutes that featured contras along with the squares and rounds. Couple this with the increased participation in contras at recent National Conventions and you have a continuing indication of the growth of interest in this phase of square dancing.

For the second year Don Armstrong, along with Bill Johnston and staff, will be doing a special Thanksgiving Contra Weekend at the Ramada Inn, Binghamton, New York. The mere announcement of such an event causes dyed-in-the-wool contra fans to look longingly in that direction.

A number of callers have indicated that they will be using contras as a part of their square dance class curriculum this fall. That means that this year's crop of dancers will be well grounded in an additional dimension of the square dance activity. Great!

Try These Contras

Don Armstrong, who at one time was our contra editor, has supplied us with a number of

contras he is using at his various clinics. You might give these a try:

BICENTENNIAL REEL

By Ted Sannella, Wellesley Hills, Massachusetts

Formation: 1, 3, 5, etc. active and crossed over

- — — —, **With two below right hand star**
- — — —, **Just the ladies do sa do**
- — — —, **Circle four to the left**
- — — —, **All swing partners, face down**
- — — —, **All down in twos, wheel turn**
- — — —, **Actives cast off, others wheel turn**
- — — —, **Circle left half, pass thru**
- — — —, — — **Do sa do**

LADS OF KILDARE

By Ralph Page, Keene, New Hampshire

Formation: 1, 3, 5, etc. active and crossed over

- — — —, **Actives turn right once and a half**
- — — —, **Left to next, turn once and a half**
- — — —, **With the next below do sa do**
- — — —, **Same four circle four**
- — — —, **Swing — face up**
- — — —, **Up to place, cast off**
- — — —, — — **Right and left thru**
- — — —, — — **Right and left back**

TRACK II

THE IMPORTANCE of selecting appropriate titles for square dance calls becomes more and more apparent these days as we appear to be stabilizing our various lists of basics and experimental movements. Track II is a good case in point. Its inside and outside paths readily identify it as a two-track operation and it has an easily distinguishable title.

Track II is on CALLERLAB's list. Get into a (completed) double pass thru setup (i.e., from a square, sides star thru — everybody double pass thru) and we are ready to start (1).

The lead man (or the person in the left hand position) at each end of the formation will move forward and around the ladies (in this

example) in a 180° arc. Each trailing man will simply follow the man ahead of him. At the same time each of the lead ladies (or the person in the right hand position) will make a tight left face counterclockwise turn to remain "inside" the arc being traced by the men. (2). Each of the two trailing ladies will follow behind the lady in the lead (3).

The leading dancers will walk past each other, momentarily making a non-contact ocean wave (4) across the center and will continue on, the trailing dancers following their leaders (5), to end in two parallel, identical ocean wave formations (6).

Danced from different combinations of men





and women (this is a no-sex pattern), the dancers would basically follow the routes as indicated in the series of illustrations.

While Track II itself may in time give way to other movements in the popularity polls, it has, nevertheless, helped to establish a type of pattern that may be around for a long time. From a comfort standpoint a styling note might indicate that those in the men's positions at the

start (1) make their clockwise arc wide enough so that those in the center or ladies' positions can make an "inside" turn without bumping into other dancers. The movement times out well and, once the pattern has been mastered, the two ocean waves should be arrived at simultaneously and dancers should be immediately ready to go into a follow up movement (swing, thru, spin chain thru, etc.).



27th NATIONAL SQUARE DANCE CONVENTION[®]

MYRIAD CONVENTION CENTER

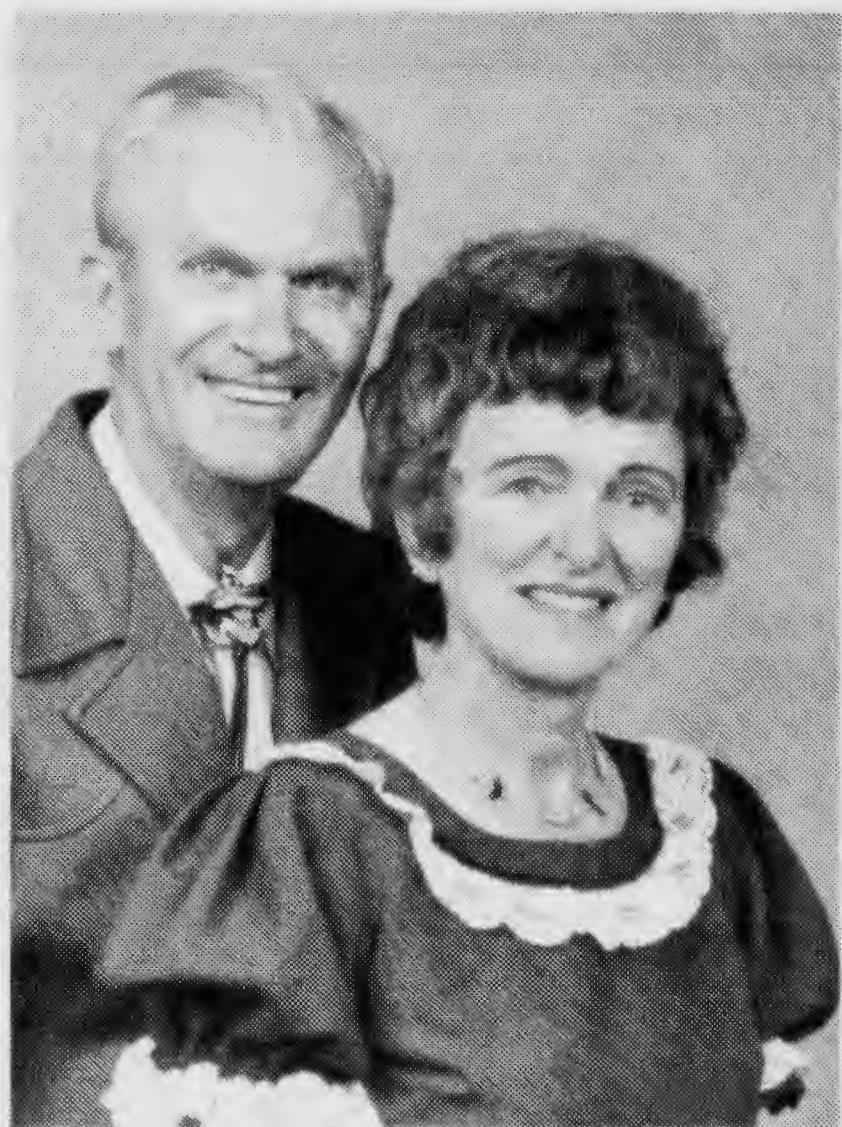
Oklahoma City, Oklahoma

June 22, 23, 24, 1978

IN JUST A relatively short time Oklahoma will be hosting the 27th National Square Dance Convention. Every square dancer has a special invitation to come and be a part of the "world's greatest square dance event" next June 22, 23, and 24, 1978, at the Myriad Convention Center in Oklahoma City.

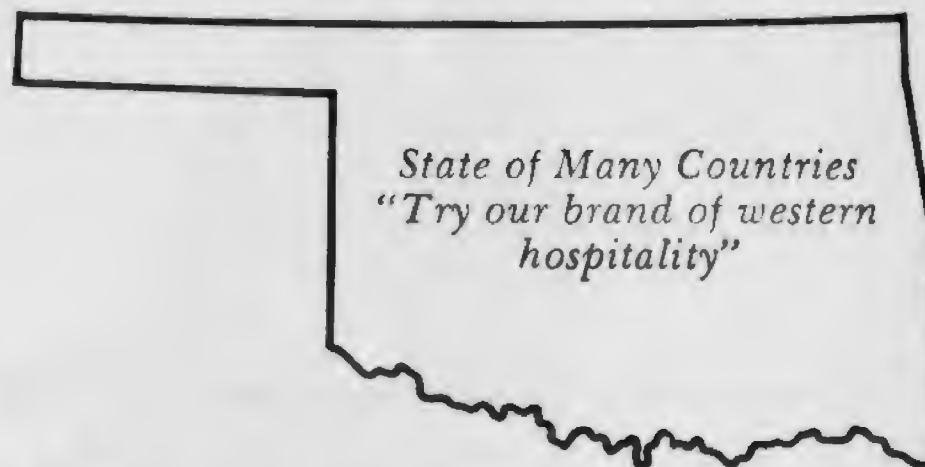
Oklahoma is where oil wells dot the Capital grounds; where the National Cowboy Hall of Fame, the Western Heritage Center and the National Softball Hall of Fame are located. "Oklahoma" was derived from two Choctaw Indian words, "okla" meaning people, and "homma" meaning red. Hence the literal meaning is "red people."

It's time to become acquainted with the folks who have been working toward producing another National Convention for the past two to three years.



Pete
and
Ester
Hughes

Pete and Ester Hughes are the General Chairmen. They have served as president of the Oklahoma State Federation, were associated



with the National Convention Organizations Committee, and have been active in the leadership and promotion of square dancing for some time.

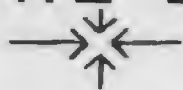
Assistant General Chairmen, Chet and Billie Ferguson, have also served as president of the State Federation and were chairmen of the Organizations Coordinator Committee. Harvey and Billie Garrett head the Educational Committee and they have announced that the 27th National will have at least 120 hours of educational activities, including panels, clinics, a showcase of ideas and a callers' seminar.

Under the direction of Bob and Marge Watters, there will be square and round dancing at all levels, a full contra program and great events planned for the youth. Derrall and Margaret Luttrell are in charge of housing and registration; James and Wilma Cooper are arranging for the sound and facilities; social and special events are under the direction of Ray and Barbara Rash; Gene and Faye Price are taking care of the business affairs of the 27th and Olan and Helen Todd are serving as Secretaries.

Oklahoma is very fortunate to have Howard and Peggy Thornton, Chairmen of the 1955 Convention, as advisors.

To be assured of your choice of housing, it is advisable to get your registration in early. You'll find a pre-registration form in the center section of this issue of SQUARE DANCING (see page 47). Or, you may request additional information by writing the 27th National Square Dance Convention, Box 14586, Oklahoma City, Oklahoma 73114. *Don't delay!* Now is the time to plan your activities for next summer and you won't want to miss out on the 27th National Square Dance Convention.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Northwest Territory

Dancing at the top of the world only 150 miles from the Arctic Circle is how 180 members of 42 square and round dance clubs from Saskatchewan, Alberta, British Columbia and the Northwest Territories spent the Memorial Weekend in May. The occasion was the 10th Annual Northwest Territory's Jamboree held in Yellowknife, capital of the Territory. For the majority of the dancers this was their first trip to the Arctic and a northern jamboree. For caller Johnny LeClair and his taw, Marjorie, it meant a trip of 10,000 miles from the clubs of Christchurch, New Zealand, where winter is just beginning, to arctic Canada, where the summer sun stays above the horizon for 20 out of 24 hours. The Yellowknife

Ptarmigan Twirlers, hosts of the jamboree, with caller Bob Fyfe and his taw, Ethel, took full advantage of the unique setting to emphasize the northern theme throughout. 16-foot mobiles hung from the ceiling, cardboard dog teams ran along the walls, while great black ravens scavenged in garbage cans, and the entrance was redone to resemble the entrance to an igloo. A number of novelty dances were held so that the dancers could earn badges and the finale was a badge dance in the airport at midnight with daylight still streaming across the tarmac surfaces.

Australia

The 18th National Square Dance Convention held in Sydney in June was a rousing success. 1098 people attended and everyone had a great time. Seminars on "Sound in Square Dancing" and "Singles in Square Dancing" were well received as was the sewing seminar conducted by Kit Spalding. The 19th National is scheduled to be held in Perth in June, 1979.

South Carolina

The Piedmont Square Dance Association will host the 8th Annual Palmetto Promenade in Greenville on October 21st and 22nd. Darryl McMillan will call on Friday night with Gary Shoemaker doing the honors on Saturday night. Jerry and Barbara Pierce will conduct the round dancing both evenings.

Azores

Mr. and Mrs. Charles Hower were visitors to the Terceira Twirlers dance last April. The Howers, who are members of the Disneyland Squares in Anaheim, California, were on their way back to the U.S. The Terceira Twirlers,

From the South Pacific to the Arctic Circle — that's the trek made by Johnny LeClair as he called for the 10th Northwest Territories Jamboree held in Yellowknife. 180 were on hand to enjoy the weekend of square and round dancing.



ROUND THE WORLD of SQUARE DANCING

sparkplugged by caller Jay Diamond, welcomes any square dancers who may happen to come by their out-of-the-way location to join them and dance any Saturday night.

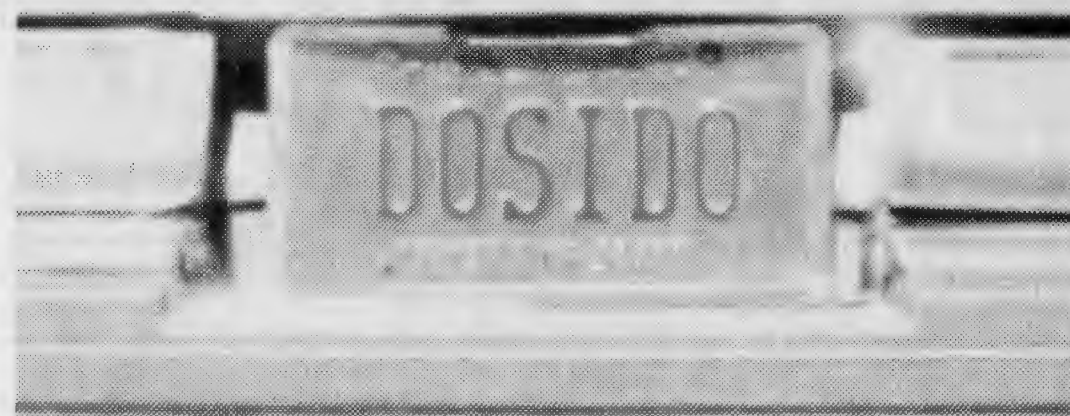
Germany

Glowing reports have been received concerning the International Square Dance Festival



These special commemorative badges helped to welcome the square dancers to Hamburg.

which was held in Hamburg last April. Guests attended from all parts of Germany, England, Belgium, Holland, Italy, Portugal, Switzerland, New Zealand and America. Television and radio stations and the press gave the affair extensive coverage. The Stintfang Square Dancers of Hamburg hosted the jamboree and plans for the next important event for the club have been



There is no question that Elmer, Mary and Tom Mohny of Oil City, Pennsylvania are dyed-in-the-wool square dancers. A glance at the license plate on their Cadillac tells it all.

firmed up. If you're planning to take a trip to Germany next spring, you might want to jot down the dates of May 12th to 15th, 1978, when the group will be celebrating the traditional Hummel Dance and the 15th anniversary of the club's existence.

Indonesia

Square dancing seems to be doing well in Bontang, Balikpapan, Jakarta and Singapore. The Anytime Square Dancers of Singapore are still going strong and had started a beginners' class in the late spring. The club in Balikpapan has taken the name of Ridgetop Squares. This group has lost a few members due to personnel

GRAND MARCH IN GERMANY where hundreds of dancers from all over Europe, the South Pacific and North America start out the evening in an impressive manner.



transfers, but the transferees are not lost to square dancing. Some of them were sent to Singapore; others were sent to Bontang where there are three squares who dance each Friday. Also, each Friday afternoon four squares of 6th to 8th grade children have been initiated into square dancing at the request of the headmaster of the school at Bontang. Lastly, a new group is being formed at Jakarta. They are being helped through tapes and information relayed to them from the club in Balikpapan. One interesting side note — all mail for these areas is hand carried from Singapore. — *Peter Scott*

Minnesota

Don't miss the 6th Annual Pumpkin Festival scheduled for October 28th and 29th at the VFW Club in Owatonna. Owatonna is the pumpkin capitol of the world. Cal Golden will be the feature caller with area callers participating at the free afterparties both Friday and Saturday nights.

Pennsylvania

"Coop's Troops" is a live wire fun group based at Coop's Hall in Duke Center. Started in 1962, the group has grown over the years and now numbers 150 couples strong. Named after their caller and taw, Gordy and Helen Cooper, at the present time their big thing is doing afterparty shows in the area. They have designed and made jackets in royal blue and white with the club's insignia on the back. Dancers from other clubs in this rural area of New York and Pennsylvania are part of the group and their theme song is "Small, Small World." The Troops are always ready to help others and their hearts and billfolds are open to anyone in need.

"Coop's Troops" proudly display their new jackets complete with emblem on the back. In the top row (right) is their 83 year old Mort Halladay who makes a point of never missing a dance, round or square.



They credit the Coopers in large part for the success of the group and feel that their love and giving of themselves is an inspiration.



GRAND MARCH IN MASSACHUSETTS heralded the opening of the 18th New England Square and Round Dance Convention in Danvers, Massachusetts recently.

Virginia

Sponsored by the Roanoke Valley Square Dancers, Inc., the 13th Annual Shenandoah Valley Square Dance Festival is scheduled for November 18th and 19th. Earl Johnston, Carl Hanks and Curley Custer will call for the square dancing with Ron and Carolyn Hankey conducting the round dancing. The Festival will be held at Natural Bridge, Virginia.

California

On October 14th, 15th and 16th, the 21st Annual Jamboree will be held at the Santa Clara County Fairgrounds in San Jose. Dick and
(Please turn to page 74)

THE FABULOUS AC-300. SOUND BY HILTON.

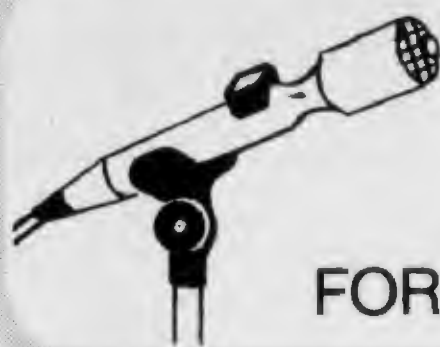


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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1977

PREPARATION FOR SIGHT CALLING

By Jack Lasry

THE ARTICLE ON SIGHT CALLING in the Textbook Chapter (see page 31) lends itself to our Workshop section this month as we explain *how to prepare for the use of sight calling as a method of resolving the square.*

I suggest that you start with either a class level dance, with the most experienced dance plateau you call for, or one square in the basement. With the class level group you no doubt will be calling less complicated material at a slower tempo and wish to return to a left allemande more often. The more experienced dancers will respond to your calls more accurately and correctly, so it could be easier to follow your pilot squares.

Plan to try sight calling for only *one* tip, and I would recommend that you select the fourth tip of the evening. This will allow you some time while calling to prepare for this tip.

During tips one and two select your primary couples. These should be good dancing couples who are easily observed due to the color of costume or other readily identifiable characteristics such as eye glasses, hair color or style, etc. During these two tips, as you call memory figures, zeros and equivalents observe the pilot squares (at least two) and watch for your primary couples. See how they are matched up at the time of the left allemande. Check as your memorized patterns bring your primary couples into position for a left allemande.

Learn how to watch your two pilot squares and at the same time keep an overall observation of the entire floor.

During tip three add your secondary couples — they will be the couples to the left of your primary couples — placing the primary man

between his partner and his corner (the secondary lady). As you continue to call material that would be conscious “knowledge,” observe the various relationships that the primary and secondary couples establish as you come to a left allemande. Try to select figures that end in lines so that your getout to the corner is either a cross trail thru, a slide thru, or a square thru three-quarters, to the left allemande. You will soon become confident of your ability to “see” the relationship of primary couples to secondary couples as the “snap shot” lens in your eyes makes the necessary observations. Watch as your memorized patterns bring your primary people together.

Now for tip four! The plan for this tip should include (1) the figures you wish to build around or use to develop your principal dance themes, (2) some memorized starter material to help you get started, (3) a solid ability to recall the step-by-step procedure outlined in the Textbook Chapter, (4) the ability to select reasonable combinations of basics, keeping the dancers in a standard-position relationship.

Call your memorized routines — the zeros and equivalents you know — and then deviate from there. For example:

Your basic routine calls for a dixie style to a wave, followed by a boys cross run. Deviate a little by calling a boys trade, then boys cross run. The ending formation — a standard wave — will still be achieved but the dancers will be in different spots. Now it's time to work back to facing lines and follow your formula for resolving the set.

Step out further and further from your memorized routine with slight changes and soon you will be creating entire themes built around two or three principal calls.

Build on a Theme

Here are a few ways you can take off on using spin chain thru, scoot back and spin the top as three principal basics to “theme” around. Your

starting formation will be an eight chain thru box setup. You can achieve this by starting with a static square and having the heads (or sides) square thru four and then half square thru. Or, from lines call a slide thru, half square thru and trade by. You are now ready to use your spin chain thru. Remember, you are stepping out on a "limb" so build your confidence with short combinations at first.

Spin chain thru
Girls circulate (once or twice)
Boys run, bend the line
 (You are ready to match up couple one, etc.)

For the next combination start in a similar manner to set up your eight chain thru box formation.

Spin chain thru
Girls circulate (once or twice)
Spin the top
Right and left thru
 (And you are back in lines to start the resolving process.)

At this point you can now add a scoot back into your theme. Think where it will fit best. I like it after the spin chain thru. Set up your eight chain box formation once again and build into the following:

Spin chain thru
Girls circulate double
Scoot back, girls trade
Swing thru, boys run
Bend the line
 (And on to the formula for resolving the square.)

Here's another example from the same starting formation:

Swing thru, spin chain thru
Boys circulate double
Scoot back, boys trade
Spin the top, right and left thru
 (You now have lines facing ready to use the formula for resolving the square.)

Remember our motto, K.I.S.S. the dancers — Keep It Simple Silly! Your pilot squares must function, the choreography must be smooth, your timing must be comfortable. *It does work! Sight calling can work for you.*

SPLIT AND

By Trent Keith, Memphis, Tennessee

Heads square thru
Curlique, walk and dodge
Boys run, split circulate
Scoot back, boys run
Left allemande

Heads square thru
Swing thru
Split circulate double
Boys trade
Right and left thru
Left allemande

QUICKIE

By Bill Finkle, El Monte, California

Heads square thru four hands
Veer right to a two-faced line
Boys run, recycle
Left allemande

SINGING CALL

SOUTHERN NIGHTS

By Elmer Sheffield, Tallahassee, Florida

Record: Red Boot Star #1234, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Circle left

Southern nights have you ever felt a
Southern night left allemande you know
Come back and do sa do
The men star left in the middle one time
Come on and turn thru then
Left allemande you're gonna swing your own
You promenade 'em go
Ya da da da da da da da da
Whistling tunes that you know and love so
FIGURE:

Heads promenade and you go halfway
Lead to the right and circle four
You break and make a line go forward
Slide thru do sa do spin chain thru and
Girls circulate you go two times around
Come on and turn thru go left allemande
You promenade 'em now
Ya da da da da da da da da
Running thru your soul like a
Story told of old

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SPECIAL WORKSHOP EDITORS

Jack Lasry	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

JOE'S MIXERS

By Joe LeBoeuf, Orange, Texas

Heads square thru, swing thru
Boys run, couples hinge
Triple trade, couples hinge
Crossfire, coordinate, ferris wheel
Centers pass thru
Right and left thru
Veer left, ferris wheel
Curlique, star by the right
Full around, left allemande

Heads square thru four hands
Swing thru, boys run, couples hinge
Triple trade, couples hinge
Wheel and deal, star thru
Right and left thru, star thru
Pass thru, left allemande

Heads square thru, slide thru
Right and left thru
Pass the ocean, swing thru
Boys run, wheel and deal
Pass the ocean, right and left thru
Curlique, coordinate
Bend the line, right and left thru
Curlique, coordinate, bend the line
Right and left thru, slide thru
Right and left thru, veer left
Ferris wheel, right and left thru
Pass thru, swing thru, boys run
Half tag, trade and roll
Pass thru, trade by
Left allemande

Gene Pearson
Groves, Texas

Heads flutter wheel, square thru
Swing thru, turn thru, trade by
Swing thru, scoot back
Fan the top, right and left thru
Flutter wheel, sweep a quarter
Square thru three quarters
Trade by, swing thru
Scoot back, fan the top
Right and left thru
Flutter wheel, sweep a quarter
Swing thru
Girls trade, turn thru
Left allemande

Heads right and left thru, pass thru
U turn back, curlique, boys run
Pass thru, swing thru, boys trade
Swing thru, spin the top
Curlique, boys run, star thru

(still more next column)

Fan the top, split circulate
Swing thru, boys run, slide thru
Left allemande

Heads square thru, swing thru
Boys cross fold
Single circle to a wave
Girls trade, girls run
Tag the line right
Wheel and deal, slide thru
Right and left thru, pass thru
Partner trade and roll
Single circle to a wave
Girls trade, girls run
Tag the line right
Wheel and deal
Left allemande

Heads square thru, swing thru
Boys run, half tag and trade
(Call this portion carefully)
Boys run, right and left thru
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Half tag and trade, boys run
Right and left thru, pass thru
Wheel and deal
Double pass thru
Track II, swing thru, boys run
Half tag and trade, boys run
Slide thru, left allemande

SINGING CALL

THERE'S A KIND OF HUSH

By Ernie Kinney, Fresno, California

Record: **Hi-Hat #475**, Flip Instrumental with
Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

There's a kind of hush all over the
World tonight all over the world
You can hear the sound of lovers in love
You know what I mean
Four ladies chain, chain 'em back
Take this girl and promenade
All over the world
People like us are falling in love

FIGURE:

Heads square thru four hands you go
Eight chain thru across the ring you know
What I mean it isn't a dream
Swing the corner girl then go left allemande
Come back and promenade go walkin' hand in
hand

With this maid forever and ever

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

GROOVIN' — Grenn 14251

Choreographers: John and Ginny Craven

Comment: An easy two-step with good groovey music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk, —, 2 end CLOSED M facing WALL, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross, —; (W Hitch) Side, Close, Cross end in SEMI-CLOSED, —;
- 9-12 Fwd Two-Step; Fwd Two-Step end in LOOSE-CLOSED M face WALL; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —;
- 13-16 Repeat action meas 1-4 Part A;
- 17-20 Repeat action meas 5-8 Part A;
- 21-24 Repeat action meas 9-12 except to end in BUTTERFLY M facing WALL;

PART B

- 1-4 Face to Face Two-Step; Back to Back Two-Step end BUTTERFLY M facing WALL; Balance Side, Balance Side, Check, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;
- 5-8 Fwd Lock, Fwd Lock; Walk, —, 2 face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1 Apart, —, Point, —.

JAPANESE SHAG — Grenn 14251

Choreographers: Charlie and Marge Carter

Comment: An active two-step and the tune is the Japanese Sandman.

INTRODUCTION

- 1-4 CLOSED M facing LOD Wait; Wait; Point Side, —, —, Close; Point Side, —, —, Close;

PART A

- 1-4 Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —;
- 5-8 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close end M face WALL; (Whisk) Fwd, Side, XIB to SEMI-

CLOSED facing LOD, —; Pickup to CLOSED, —, Side, Close;

9-12 Repeat action meas 1-4 Part A;

- 13-16 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close end M face WALL; (Whisk) Fwd, Side, XIB to SEMI-CLOSED facing LOD, —; Thru, —, Side, Close to BUTTERFLY M face WALL;

PART B

- 1-4 Behind, Side, Close, —; Push Apart, 2, 3, —; Point Side, —, Push/Point Side, —; In Place, 2, 3, —;
- 5-8 Behind, Side, Close, —; Together, 2, 3 to LOOSE-CLOSED, —; Point Side, —, Push/Point Side, —; In Place, 2, 3, —;
- 9-12 Fwd to LOD, —, Fwd Check (W to BANJO), —; (Fishtail) XIB, Side, Fwd, Lock; Walk, —, Manuv M face RLOD, —; Backup, —, 2, —;
- 13-16 Back, Lock, Back, —; Back, Lock, Back, —; Back Turn to SEMI-CLOSED face LOD, —, Close, Fwd; Pickup to CLOSED, —, Side, Close;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 Point Side, —, Push Point Side, —; Step, Step, Step/Point Side, —; Push/Point Side, —, Push/Point Side, —; Step, Step, Apart/Point, —.

COVER GIRL — Hi-Hat 955

Choreographers: Bud and Shirley Parrott

Comment: Not a difficult two-step with several measures repeated. Nice dance music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Side, Behind, Side, Touch; Side, —, Draw to SEMI-CLOSED facing LOD, —;

PART A

- 1-4 Fwd Two-Step; Fwd, Close, Pickup to CLOSED M still facing LOD, —; Side, Close, Cross, —; Side, Close, Cross to BANJO, —;
- 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd M face WALL in LOOSE-CLOSED, —; Side, Close, Side, Touch; Side, Close, Side, Touch to face LOD in SEMI-CLOSED;

9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

PART B

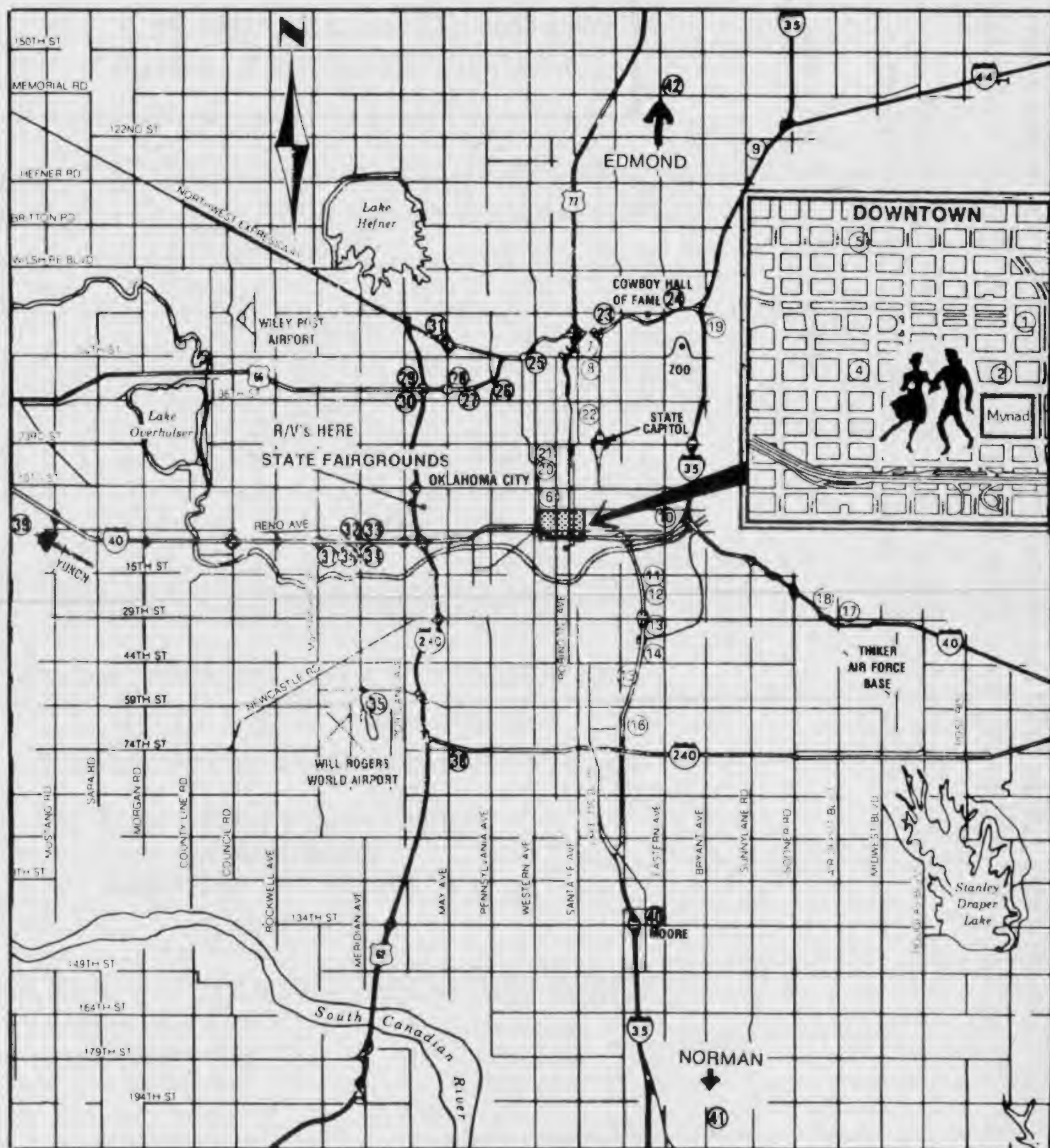
- 17-20 Side, Behind, Side/Close, Turn (Bk to Bk); Side, Behind, Side/Close, Turn to OPEN face LOD; Fwd, Touch, Back/Close, Back; Rock Back, Recov,
(Please turn to page 51)

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34	** CA	(S) Ramada Inn West (1,2,3,4,5)	\$17	\$22	\$4
14B	** CO	Cambridge Inn South (1,2,5)	\$12	\$17	\$3
7	** CT/RI/NH/VT/MA/ME/NY	(S) Howard Johnson North (1,2,3,4,5)	\$19	\$23	\$4
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(COVER GIRL, continued)

Fwd/Close, Fwd;
21-24 **Fwd** (turning to BUTTERFLY M face WALL), **Side, Behind, Flare; Behind, Side, Thru, Flare** to SEMI-CLOSED facing LOD; **Fwd Two-Step; Run, 2, 3, Pickup** to CLOSED;

PART C

25-28 **1/4 L Turn Side, Close, Fwd, —; 1/4 L Turn Side, Close, Back, —; 1/4 L Turn Side, Close, Fwd, —; 1/4 L Turn Side, Close, Back** end M facing LOD, —;

29-32 **Side, Close, Cross** to SIDECAR, —; **Recov, Side, Fwd** to BANJO, —; **Blend** to CLOSED **Turn Two-Step; Turn Two-Step** end in BUTTERFLY M face WALL;

INTERLUDE

1-2 **Side, Behind, Side, Touch; Side, —, Draw** to SEMI-CLOSED, —;

SEQUENCE: A — B — C — Interlude — A (meas 1-8 only) B — C plus Ending.

ENDING:

1-3 **Side, Behind, Side, Touch; Side, —, Draw, —; Apart, —, Point, —.**

JAZZ ME BLUES — Hi-Hat 955

Choreographers: Stan and Ethel Bieda

Comment: A fun dance to do with good danceable music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together** to SEMI-CLOSED facing LOD, —, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Stroll, —, 2** to OPEN, —;

5-8 **Apart, Behind, Side, Point; Together, Behind, Side, Point; Circle Away, —, 2, —; On Arnd, —, 2** to SEMI-CLOSED, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in LOOSE-CLOSED M face WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Thru, —; Side, Behind, Side, Behind** end in BUTTERFLY:

5-8 **Side, —, Tap IB, —; Side, —, Tap IB, —; Side, Close, Side, Close; Side, —, Reach Thru** to LOOSE-CLOSED, —;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD:

17-20 **Fwd, 2, 3, Kick; Back, Close, Fwd, —; Fwd, 2, 3, Kick; Back, Close, Fwd, —;**

SEQUENCE: A — B — A — B plus Ending.

ENDING

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Apart, —, Point, —.**

DOLLY — Grenn 14250

Choreographers: Clancy and Betty Mueller

Comment: A peppy two-step and the music has the old jazz band flavor.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together** to CLOSED M face LOD, —, **Touch, —;**

PART A

1-4 **Fwd, —, Run, 2; Fwd, —, Run, 2; L Turn, —, Side, Close; L Turn** M face WALL, —, **Side, Close;**

5-8 **Fwd, —, Side, Recov** to SEMI-CLOSED; **Manuv** to CLOSED M face RLOD, —, **Side, Close; Heel Pivot Back** face LOD in SEMI-CLOSED, —, **2, Fwd; Pickup** to CLOSED M facing LOD, —, **Side, Close;**

9-12 Repeat action meas 1-4 Part A:

13-16 **Fwd, —, Side, Recov** to SEMI-CLOSED; **Manuv** to CLOSED M face RLOD, —, **Side, Close; Heel Pivot Back** face LOD in SEMI-CLOSED, —, **2, Fwd; Fwd, —, 2, 3;**

PART B

17-20 **Apart, Behind, Side, —; Together, Behind, Side, Turn** face RLOD; **Apart, Behind, Side, —; Together, Behind, Side, —;**

21-24 **Fwd Two-Step; Fwd Two-Step; Blend** to CLOSED M face COH **Side, Behind, Side, Thru; Pivot, —, 2** face LOD in SEMI-CLOSED, —;

PART C

25-28 **Lunge, —, Recov, —; Back, Close, Fwd, —; Lunge, —, Recov, —; Back, Close, Fwd, —;**

29-32 **Fwd Two-Step; Fwd Two-Step; Walk, —, Manuv** M face RLOD in CLOSED, —; **Pivot, —, 2** to face LOD in CLOSED, —;

SEQUENCE: A — A — B — C — A — A — B — C plus Ending.

Ending:

1-3 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Side, Behind, Apart, Point.**

ROUNDELAY WALTZ — Grenn 14250

Choreographers: Bill and Evelyn Lantz

Comment: A smooth waltz with left face turning waltzes. Pleasant music.

INTRODUCTION

1-4 **BUTTERFLY M face** LOD **Wait; Wait; Side, Draw, Touch; Side, Draw, Touch;**

PART A

- 1-4 **Apart, 1/4 R Turn face WALL in LEFT-OPEN, Point; XRIF, 1/2 L Turn face COH in OPEN, Point; XLIB, Side, Close end facing LOD in CLOSED; Point, Draw, Close;**
- 5-8 **(L) Waltz Turn; (L) Waltz Turn face WALL in BUTTERFLY; Turning to face LOD in OPEN Waltz Away, 2, 3; Change Sides, 2, 3 end facing RLOD in OPEN;**
- 9-12 **Bwd Waltz, 2, 3; Change Sides, 2, 3 end facing LOD in OPEN; Roll LOD, 2, 3; Balance Fwd, 2, 3 still facing LOD;**
- 13-16 **Bwd Twinkle, 2, 3; 4, 5, 6 end in CLOSED M face WALL; Bwd Whisk, 2, 3; Pickup to CLOSED, 2, 3 M face LOD;**

PART B

- 1-4 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Hover, 2, 3; Cross Pivot, 2, 3 end SIDECAR M facing LOD;**
- 5-8 **Canter Fwd, 2, 3; 4, 5, 6; Twinkle, 2, 3 end in BANJO M face RLOD; Twinkle, 2, 3 end in CLOSED M face COH;**
- 9-12 **Spin Turn, 2, 3 M face COH; Back, Side, Close; Twisty Vine, 2, 3; Manuv, 2, 3 M face RLOD in BANJO;**
- 13-16 **(Impetus) Back, Close, Fwd end facing LOD in SEMI-CLOSED; Fwd, 1/4 R Turn M face WALL in CLOSED, Close; (Twirl) Side, Behind, Side; Thru, Side, Close to end in BUTTERFLY M face LOD;**

SEQUENCE: A — B — B — A. Last time thru meas 15 recov from whisk fan to face RLOD in REV-SEMI-CLOSED, Close Point.

CHOREO GIMMICKS

By Jack Lasry, Hollywood, Florida

The first four examples use no left allemande. The next three use slip the clutch from parallel waves.

Heads lead right circle to a line (1P2P)

**Pass thru, chase right
Cast off three quarters
Grand right and left**

Heads square thru four (Box 1-4)

**Star thru, pass thru
Tag the line
Centers in cast off three quarters
Grand right and left**

Jack Lasry and the others who have contributed to the Workshop have aimed for variety. Variety will be the keynote of the new 1978 Yearbook containing all the dances in the 1976-77 issues of **SQUARE DANCING**.

**Heads lead right circle to a line (1P2P)
Right and left thru
Pass the ocean, scoot back
Grand right and left**

**Heads lead right circle to a line (1P2P)
Pass thru, wheel and deal
Centers pass thru, swing thru
Grand right and left**

**Heads lead right circle to a line (1P2P)
Square thru three quarters
Courtesy turn your partner
Two ladies chain
Send them back dixie style
To an ocean wave, slip the clutch
Left allemande**

**Heads lead right circle to a line (1P2P)
Right and left thru
Dixie style to an ocean wave
Boys trade, slip the clutch
Left allemande**

**Heads lead right circle to a line (1P2P)
Right and left thru, two ladies chain
Send them back
Dixie style to an ocean wave
Girls trade, boys trade
Slip the clutch, left allemande**

SINGING CALL

SAVE YOUR KISSES FOR ME

By Bobby Keefe, Jacksonville, Florida

Record: Thunderbird #170, Flip Instrumental
with Bobby Keefe

**OPENER, MIDDLE BREAK, ENDING
Circle left**

**Though it hurts to go away
It's impossible to stay but
There's one thing I must say before I go
Four ladies chain straight across the ring
Turn that girl rollaway circle left around
Rollaway then you weave around the ring
Meet your girl promenade on home
I love you all of the while I'm
Thinking of you in most everything I do
FIGURE:**

**Heads promenade halfway round the ring
Side pair do a do sa do
Swing thru then boys run right cross fire
Go walk and dodge partner tag there
Swing that corner maid around
Left allemande then promenade
Bye bye baby bye bye**

I'm thinking of you in most everything I do
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TAKE A GOOD LOOK

This month we feature Flip the Diamond in our Barbara and Joe discussions. You'll find the description and diagrams on page 24. Our thanks to Bill Peters for these examples from his Choreo Breakdown Note Service.

Heads square thru
Swing thru, boys run
Tag the line to the right
Boys cast right three quarters
Diamond circulate
Flip the diamond
Boys trade, boys run
Wheel and deal, dive thru
Pass thru, curlique
Split circulate once and a half
Diamond circulate
Flip the diamond, recycle
Square thru three quarters
Trade by, left allemande

Heads curlique, walk and dodge
Curlique, walk and dodge
Chase right, swing thru
Centers run, new centers hinge
Diamond circulate
Flip the diamond
Centers trade, boys run
Pass thru, wheel and deal
Centers pass thru, swing thru
Boys run, tag the line right
Boys hinge, diamond circulate
Flip the diamond
Go right and left grand

Heads square thru, swing thru
Boys run, tag the line right
Boys hinge, diamond circulate
Four girls swing thru and turn thru
Four boys quarter in
Courtesy turn your girl
Pass the ocean, girls circulate
Girls trade, same girls run
Boys hinge, diamond circulate
Flip the diamond
Boys trade, boys run
Tag the line to the left
Boys hinge, diamond circulate
Flip the diamond
Left allemande

Here's a shortie from Will Orlich
Heads lead right circle to a line
Spin the top, fan back
Flip the diamond, girls run
Bend the line
Flutter wheel to a left allemande

ODDS AND ENDS From various sources

Heads lead right circle to a line
Pass thru, ends cross fold
Swing thru, girls trade
Crosstrail, left allemande

Heads lead right circle to a line
Pass thru, centers cross fold
Swing thru, girls trade
Partner trade
Left allemande

Heads square thru, sides rollaway
Circle four, boys break to a line
Pass thru, wheel and deal
Double pass thru
First two promenade left single file
Second two California twirl
Pass thru, left allemande

Side ladies chain
Heads square thru, star thru
Same ladies chain
Go dixie style to an ocean wave
Left swing thru
Left spin chain thru
Left allemande

SINGING CALL

WE'LL SQUARE DANCE AGAIN TONIGHT

By Dana Blood, Belchertown, Massachusetts
Record: TOP #25339, Flip Instrumental with
Dana Blood

OPENER, MIDDLE BREAK, ENDING
Those four ladies chain straight across the ring
Join hands circle left go walking round I sing
Ladies in men sashay circle left that way
Ladies in men sashay circle left I say
Allemande left that corner and
Weave around the ring all the way around
Till you meet your own promenade
You promenade go walking with that maid
We'll square dance again tonight

FIGURE:

One and three promenade
Go half way around that ring
Down the middle and
Square thru four hands I sing
Go all the way around and then
Swing thru my friend boys run to right
Half tag trade and roll face that girl
Pass thru trade by swing swing that girl
Promenade that ring you promenade
Go walking with this maid
We'll square dance again tonight

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

This month the emphasis is on interesting patterns using movements from the Basic plateau. There appears to be no limit to the material that can be called with just the basics from this primary program.

Number one man with the opposite girl
Box the gnat and back away
Heads go forward and back
Same couples star thru
Those who can right and left thru
Dive thru, square thru three quarters
Allemande left

Couple number one lead right
Circle four and break to a line
Couple number three lead right
Circle four halfway
Dive thru, circle six
Number one man break to a line of six
Couple four promenade three quarters
Hook on the end to a line of eight
Bend the big line
Pass thru, bend the small line
Pass thru, face partner
Pass thru, left allemande

Ray Orme, Northridge, California, gave us this unusual break:

Three and four ladies chain
Number one lady cross the square
Circle three with number three
Gent break with the left to a line of three
Two and four cross trail thru
Separate around one, make lines
Go forward up and back that way
Ends star thru and circle eight
Four men go forward and back
Around one and circle eight
Everybody California swirl
Left allemande

Couple number one go down the center
Split the opposite now go around three
Lines of three go forward and back
Go forward again and stand pat
All face couple three
Split those two
First around one, next around two
Next around three to lines of four
Go forward eight and back
Bend the line
Center two right and left thru
Same two cross trail thru
Allemande left

Four ladies chain across
Rollaway with a half sashay
Square your sets that way
Heads go forward and back
With the opposite do sa do
Sides divide
Everybody go right and left grand

SINGING CALL ADAPTATION

PRETORIA SQUARE

Adapted by Ken Kernen, Canoga Park, Calif.

Record: Shaw 183

FIGURE

Intro — — —, (Head) couples star by the right
1-8 Star right go once around, come back by the left
9-16 Left hand star get out of there side couples star by the right
17-24 Star right go once around, come back by the left
25-32 Left hand star go once, all single file to the right march
33-40 We are mar — ching to Pre — to — ria
41-48 Pre — to — ria —, Preto — ria (turn back)
49-56 We are mar — ching, to Pre — to — ria
57-64 Home you go and then
Head couples star right

SEQUENCE: Figure seven times through

NOTE: This dance is actually a quadrille and the words above are arranged for prompting the call. You will note that there is no partner change. In order to provide variety once the dancers have learned the sequence, simply reverse the order of the stars and have the side couples first star right and left, followed by the head couples. Additional variety may also be added by having all four gents star right and left, followed by the ladies starring right and left. Once the ladies chain has been taught, the dance may also be changed as follows:

Head (or side) ladies chain
Chain back
Same couples star right
Back by the left
Single file march, etc.

STYLING TIP: As the two couples star left back to home position (25-32), instead of finishing the star and stopping at home position they slide out slightly and drop out of the star formation into a single file promenade. Meanwhile, the other inactive couples will face to the right and march single file so that all eight dancers in the square are in single file motion.

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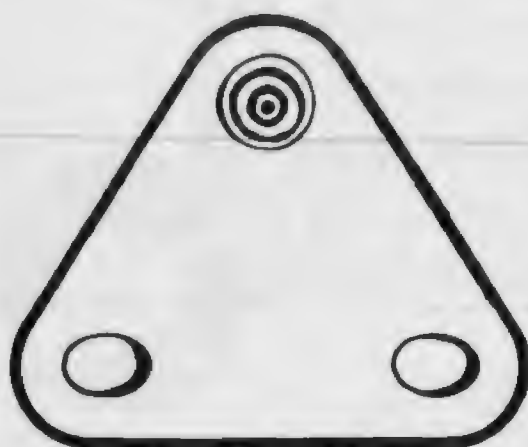
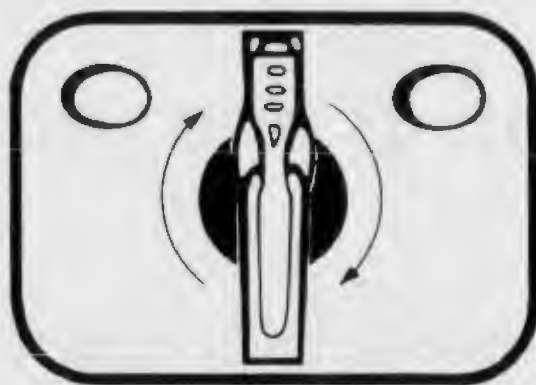
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CALLER of the MONTH



Lee Swain — Memphis, Tennessee

LEE AND RAMONA SWAIN started square dancing in 1959 while attending Arlington State College in Arlington, Texas, under the instruction of Jon Jones. They became members of Arlington Promenaders and served the club in several official capacities.

In 1964 Lee began his calling career. He is presently serving as President of the Memphis (Tennessee) Callers Workshop and is a member of CALLERLAB and LEGACY. He has had a number of "hits" on the Longhorn label, including "Seashores of Old Mexico," "Same Old Way," "Betcha My Heart," and "If You'll Come Back to Me."

Lee has been on the calling staff at such vacation resorts as Fontana Village, North Carolina, Fun Valley in Colorado and Vallecito, Colorado. He calls at many weekend festivals nationwide, including his own Mid-Winter Jamboree in Texas and Memorial Day Weekend in Mississippi.

Calling is still an avocation for Lee. His vocation is Executive Vice President of Refined Metals Corporation in Memphis.

Lee and Ramona have two sons. Rick is a graduate of Rice University, has a Masters

Degree in Chemical Engineering and is employed by Shell Oil Company in Houston, Texas. Steve is at present attending Abilene Christian University and is majoring in Business Administration.

(LETTERS, continued from page 3)

radius of our desert community, please let us know. If we could even get an instructor once a month it would help us tremendously.

Beatrice Anderson
450 No. Willow Street
Blythe, California 92225

Sorry, we don't have the names of any round dance instructors in your area. Perhaps there is someone out there who will see this letter and come forth with the name of a teacher or dancer who can help. — Editor

Dear Editor:

I have only been calling 15 months and dancing for 18. Although I receive a lot of help from Brian Hotchkies, there are some aspects in which Brian is not certain . . . it is amazing how often the answer can be found in SQUARE DANCING magazine.

David Cox
East Gosford, Australia

Dear Editor:

In reply to Vee Leslie's article in May SQUARE DANCING, the answer is obvious — *quit cueing*. My husband and I have been round dancing for 25 years and teaching for 20 years and we do not cue. I don't know who started this cueing business but it is the worst thing that has ever happened to round dancing. I have no intention of dancing with a gigolo or of being referred to as the "cuer's wife!" We learned to dance without cues and we don't think we are any smarter than our students.

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They can do it if they have the chance but let's face it — they don't have the chance anymore. They aren't taught to dance to the music and so rely on the cuer for every move. Even if it's wrong they'll do it, if he says so. The fault lies with the teachers trying to teach two or three dances a night. The dancers are exposed to them and struggle through them with the ever-present help of the cuer and they think they know the dance. True, we have more dancers. But since when was quantity better than quality? . . . Until the teachers get wise to

what they have done to round dancing it will be this way. . . . Anyone can *learn* the dances if they really want to and if they don't want to work at it they shouldn't be on the dance floor.

Name Withheld by Request

Dear Editor:

A workshop suggestion for Ivan Lowder — our club has workshop for half an hour or so at the beginning of our regular dances. We publish this information and emphasize using this opportunity, especially during the season when there are no classes going in the area. It's good

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for new dancers to see everyone workshop and it's good for the new dancers to be comfortably absorbed into the club. It's a good chance for visitors to get the feel of the group and they don't need to sit out first to see how we dance. For those who don't come regularly, it gives them a chance to see what they've been missing and to quickly feel back in the groove. We have such distances to travel and such variety of dance levels in our area, so we probably have to try harder than most clubs to keep everyone dancing and happy doing it. An extra night out

doesn't always work out too well. An added treat is that during the evening's dancing you may not have to stop for so many walk thrus as the caller has likely reviewed what he planned to use that evening, as well as what's new.

Don and Ann Ross
Rhineland, Wisconsin

Dear Editor:

My husband and I enjoy your magazine! I only wish someone had told me about it when I was taking my beginners' lessons. However, I'm grateful someone steered me on to SQUARE



Bailey
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Dick
Han



C.O.
Guest

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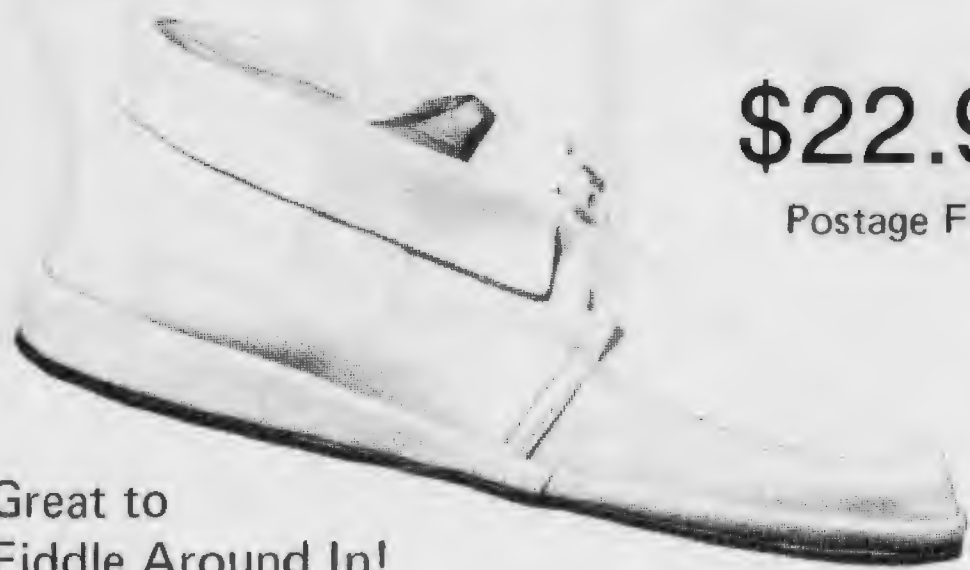
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Mrs. G.B. Summitt
Garden City, Kansas

Dear Editor:

While visiting in Texas we came across an

article deploring the laxity of dress by square dancers and exhorting dancers and leaders to establish and enforce a dress code back to our original dance dress and keep our traditions intact. We would like to comment on the length of the square dance dresses. They are getting shorter and shorter and look quite ridiculous on almost everyone. After all, *a square dancer is not a ballet dancer!* The caller's wife could set an example by dropping her dress length, since she is guilty of wearing the short ones. Naturally the square dancer feels she has to copy the

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caller's wife. The worst one was halfway up the thigh and with the full petticoats — well, see what I mean?

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WE'LL MISS THEM ALL

It is sad news this month. A number of veterans have passed away recently, leaving a great void in the square dance world.

Fred Christopher — St. Petersburg, Florida, passed away suddenly July 23. A veteran caller, leader, and choreographer of squares and

rounds. Survived by his wife Hazel.

Carl Erickson — Portland, Oregon, passed away in the Spring. An avid square dancer and caller for 24 years, past president of Northwest Callers Association. Survived by his wife Lil.

Jay Fenimore — Hollywood, Florida, passed away in mid-August. A sturdy contributor to the square dance scene in Florida.

Johnny Ferchaud — Costa Mesa, California, a veteran in the world of square dancing for well over 25 years, passed away in August. Survived by his wife Ruth.

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by Beryl Main

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 CT 108 **Let My Love Be Your Pillow** by Don Rush

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Fred Manning — London, England, passed away in late August. Fred, together with his wife Gwen, had been a round dance leader in England for many years.

Cal Matthews — Farmersville, California, caller, enthusiastic supporter of square dancing, passed away in July.

Fran Scott — Denton, Texas, wife of Jack Scott, chairman of the recent reunion of Overseas Dancers, passed away in August.

Bert Wade — Escondido, California, great square dance booster and enthusiast, passed

away August 20. Survived by his dancing partner-wife, Hettee.

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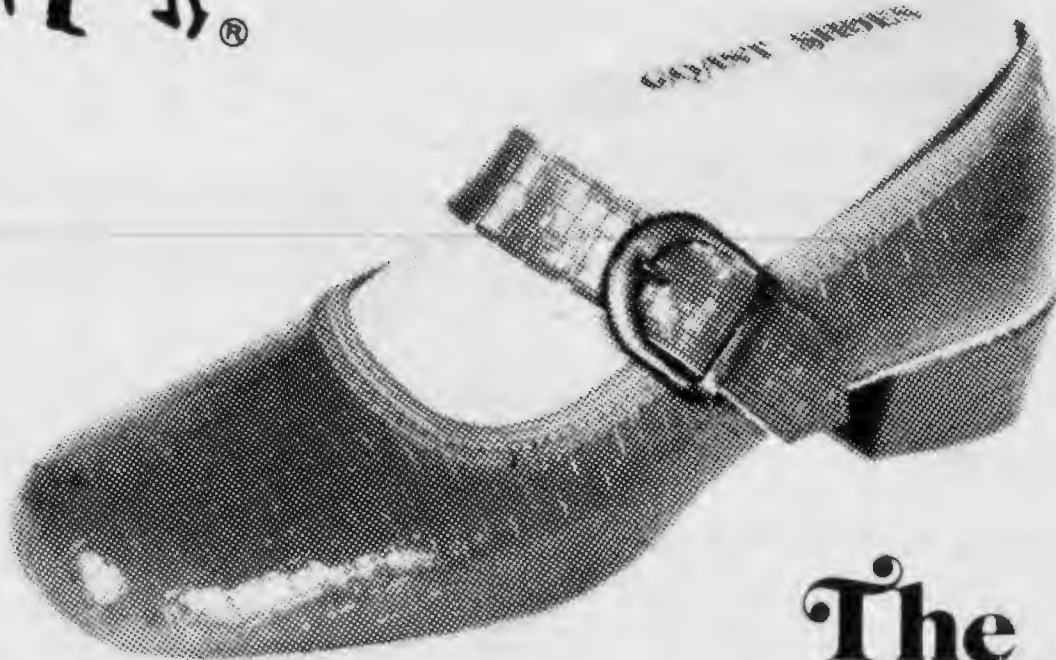
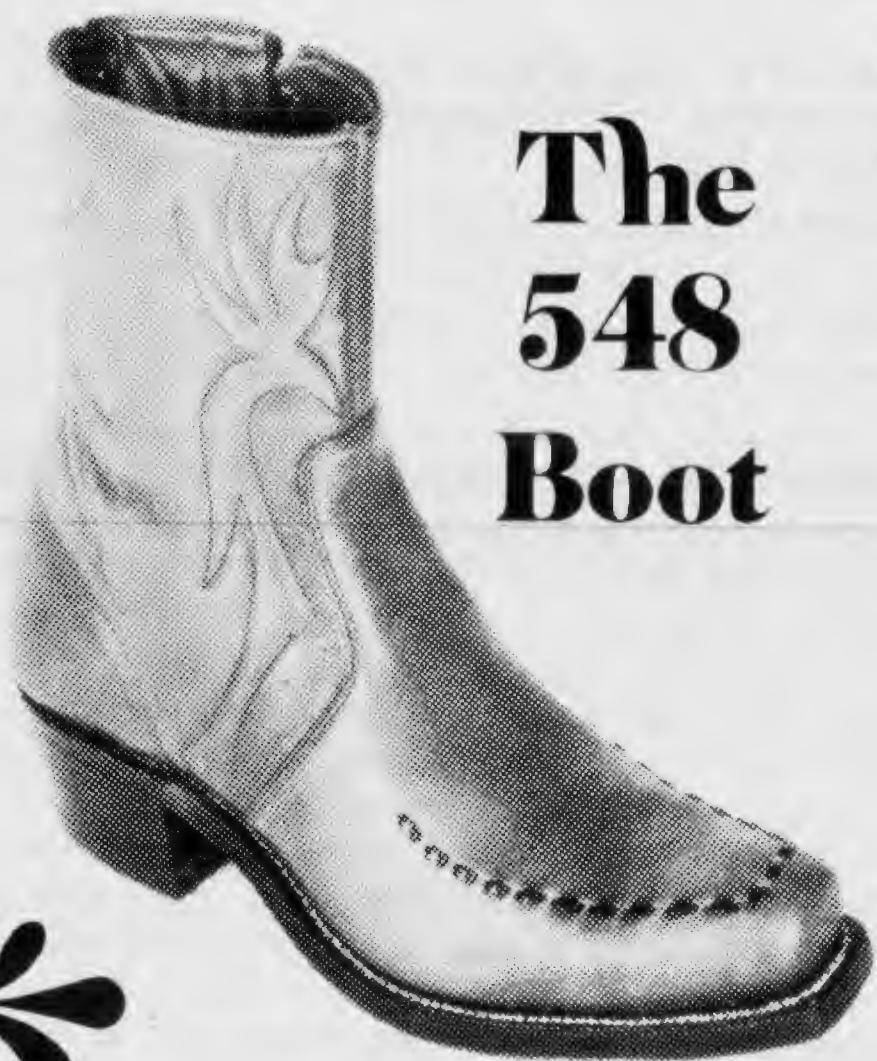
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SINGING CALLS

SOUTHERN NIGHTS — Red Boot Star 1234

Key: C Tempo: 128 Range: HC
Caller: Elmer Sheffield LC

Synopsis: Complete call printed in Workshop.

Comment: Even with the work some callers may have to put into getting the proper metering of word usage, this record is one of the best of the month. Good instrumental and figure works nicely. Rating: ☆☆+

BIG CITY — Gold Star 708

Key: B Flat Tempo: 124 Range: HF
Caller: Cal Golden LE Flat

Synopsis: (Break) Allemande left corner — do sa do — four men star by left once around — star promenade — girls turn back — go twice around — turn thru — left allemande — swing

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

partner — promenade (Alternate break) Star the route (Figure) Heads square thru four hands — corner do sa do — make ocean wave — swing thru — boys run right — couples ferris wheel — right and left thru — square thru three quarters — swing corner — promenade.

Comment: Cal puts star the route in dance and makes a nice movement. Although Cal's voice is coming through better than before, microphone seems to be too close. This does not hurt instrumental side which is very acceptable. Tempo seems slow but comfortable. Rating: ☆☆+

TILL MY GET UP HAS GOT UP AND GONE — MacGregor 2211

Key: B Flat **Tempo:** 130 **Range:** HB Flat
Caller: Otto Dunn **LB Flat**

Synopsis: (Break) Four ladies chain across — girls rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples curlique — walk and dodge — circle up four — break make a line — up to middle pass thru — chase right — boys run — right and left thru — cross trail thru — corner swing — promenade.

Comment: Seems to this reviewer that more music is definitely needed on called side. Chase right is main figure used. Instrumental is above average with well established choreography. Rating: ☆+

THERE'S A KIND OF HUSH — Hi-Hat 475

Key: F **Tempo:** 128 **Range:** HB Flat
Caller: Ernie Kinney **LA**

Synopsis: Complete call printed in Workshop.

Comment: Good music and tune is knowledgeable to most dancers. Callers will need to spend some time in knowing when to start certain elements of dance but overall is good number. Nice job by Ernie.

Rating: ☆☆+

LAREDO — Red Boot 224

Key: C **Tempo:** 128 **Range:** HD
Caller: Ralph Silvius **LC**

Synopsis: (Break) Allemande left alamo style — balance there — swing thru two hands — balance there — swing thru two more hands — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across — couples one and three promenade halfway — sides right and left thru full turn around — forward and back — pass thru — half tag — swing corner — promenade.

Comment: May be a sleeper on popularity.

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Jay Henderson

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SC 612	April in Portugal	SC 596	Walk With Me
SC 611	Moonlight and Shadows	SC 514	Caribbean

P.O. BOX 1448, SAN LUIS OBISPO, CA 93406

Figure just different enough to be easily enjoyed. Tune is certainly known by most who could use it. Rating: ☆☆

SAVE YOUR KISSES FOR ME — Thunderbird 170

Key: F Tempo: 126 Range: HD
Caller: Bobby Keefe LC

Synopsis: Complete call printed in Workshop.
Comment: Nice calling by Bobby and good melody if key is comfortable for the caller and not too high. Plenty of action in dance if caller uses judgment with word metering. Rating: ☆☆☆

I REALLY HAD A BALL TONIGHT — Thunderbird 169

Key: E Tempo: 128 Range: HC Sharp
Caller: Harold Thomas LB

Synopsis: (Break) Circle left — left allemande corner — do sa do — men star left once around — turn partner by right — left allemande — promenade home (Figure) Four ladies chain three quarters — heads square thru four hands — do sa do — spin chain thru — girls circulate two times — swing corner — promenade.

Comment: This record indicates it is recorded at 128 BPM. After checking many times it is

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recorded closer to 135 BPM. This means the dancers will need to move faster. Timing seems to be acceptable. This speed is unusual for Thunderbird. Rating: ☆ +

RODEO BUM — Red Boot 226

Key: D Tempo: 130 Range: HC
Caller: Allen Tipton LD

Synopsis: (Break) Circle left — allemande left — men star right — same girl allemande left — swing own — promenade (Figure) Heads promenade halfway — sides pass thru — partner trade — square thru four hands — do sa do — eight chain four — swing —

promenade.

Comment: Nice music, easy figure, above average musical arrangement. Depends on caller or dancers as to the success of this record. Not difficult for either to accomplish. Rating: ☆☆

WE'LL SQUARE DANCE AGAIN TONIGHT — Top 25339

Key: D Tempo: 128 Range: HB
Caller: Dana Blood LB

Synopsis: Complete call printed in Workshop.
Comment: A new sound for Top using Vic Clay's group. It's a new and different feel

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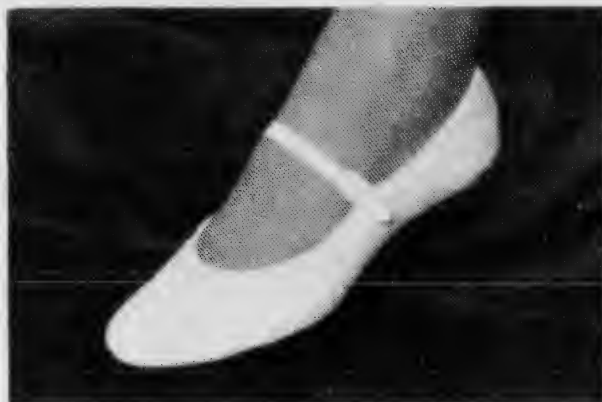
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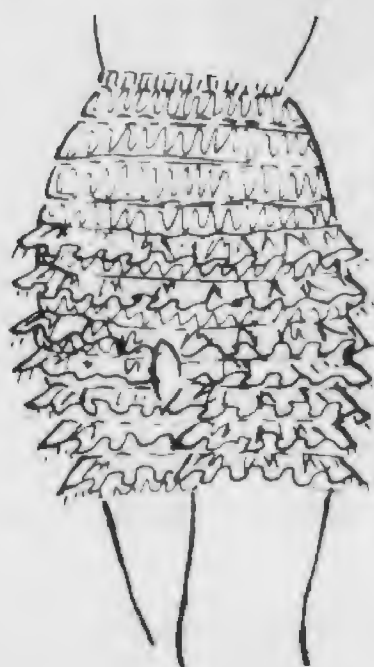
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but hope Top will not forget their past excellent music. Figure is enough for dancers enjoyment. Rating: ☆☆

FLY AWAY AGAIN — Hi-Hat 478

Key: B Flat Tempo: 128 Range: HG
Caller: Joe Johnston LB Flat

Synopsis: (Break) Circle left — allemande left — allemande thar — forward two — form a star — men back in right hand star — shoot star full around — curlique — allemande left — do sa do own — promenade (Figure) Head two square thru four hands — with sides do sa do — make an ocean wave — swing thru two by

two — men run right — those couples circulate — wheel and deal — dive thru — curlique — allemande left — come back do sa do — swing corner — promenade.

Comment: Good instrumental music but feel there are too many words thrown together in certain phrases. The melody doesn't easily tell you when you leave the opener for figure. Could become monotonous. Figure OK. Could be a fooler. Rating: ☆☆

STAND BY MY WOMAN — Mustang 173

Key: C Tempo: 130 Range: HC
Caller: Chuck Bryant LC

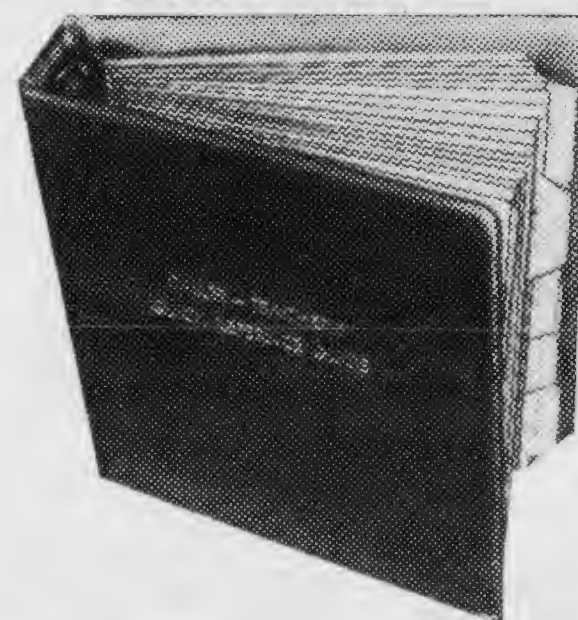
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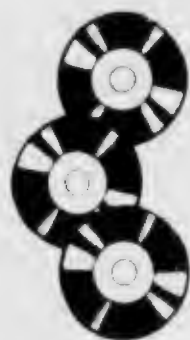
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Synopsis: (Break) Walk around corner — see saw own — join hands circle left — left allemande corner — weave ring — swing — promenade (Figure) Heads promenade half-way — down middle square thru four hands — right and left thru — slide thru — square thru four hands — trade by — swing corner — promenade.

Comment: Above average tune with average figure. Not an outstanding release but many callers will consider due to instrumental. Club level of figure maintained throughout.
Rating: ☆☆

HOEDOWNS

HORSE CREEK — Red Boot 307

Key: A

Tempo: 132

Music: Red Boot Sound — Bass, Banjo, Guitar, Saxophone

CLOGGIN' SAX — Flip side to Horse Creek

Key: G

Tempo: 132

Music: Red Boot Sound — Bass, Banjo, Guitar, Saxophone

Comment: Good banjo and guitar instrumental with strong accented beat. Melody line well

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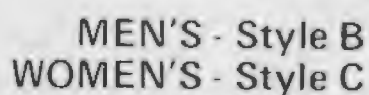
Dec. 2-4 Jack Lasry, Elmer Sheffield, Jr., Don Williamson, Dick & Pat Whaley

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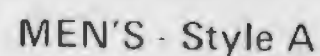
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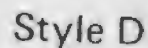


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(WORLD, continued from page 41)

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Squares Square Dance Club has become a reality. Two members of the club are planning to take caller training and work to keep the activity going in Newfoundland.

Maryland

Some 400 square dancers, led by 14 callers and eight round dance instructors, filled the Rising Sun High School Gym and Cafeteria last May in a four-hour dance session co-sponsored by the Susquehanna Swingers Square Dance Club and the Rising Sun Lions Club to benefit the Medical Eye Bank of Maryland. The dance

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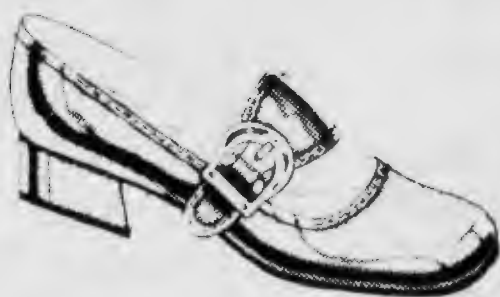
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grossed over \$1,000 with net proceeds going to the Eye Bank. The dancers also donated 175 pairs of used eyeglasses, 21 frames and 456 lenses to go toward the Lions Club Sight Saving project.

Brazil

Any one seeking information about square dancing in Brazil, particularly callers who might be passing through, are invited to contact Frederick L. Wolfe, Rus Dos Jacintos 184, Sao Paulo, S.P., Brazil. The telephone number is 275-9584.

Italy

At a meeting of square dance club presidents in Rome last June, it was decided to organize the Mediterranean Area Association of American Square Dance Clubs (MAAASDC). Justin Farley, president of the Piazza Promenaders was volunteered to draft the constitution and bylaws for presentation at the organizational meeting this month. This is a companion organization to the Mediterranean Area Callers and Teachers Association, also just recently formed. Meetings are planned to be held semi-

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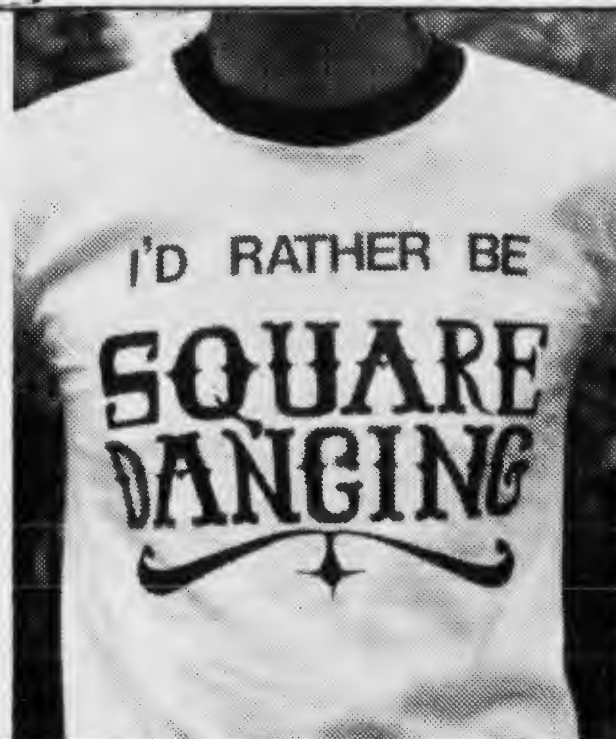
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annually in conjunction with the Mediterranean Square Dance Jamborees which take place in April and October. This year the Jamboree is scheduled for October 7, 8 and 9 in Naples. The host club will be the Piazza Promenaders.

Mexico

The Lakeside Belles and Beaux Square Dance Club at Lake Chapala just recently completed their 75 basics class under the direction of George and Pat Nasdahl. As the beginners are upgraded through the Extended Basics they join up with the San Jose Del Tajo Twirlers in Guadalajara. This group dances at the advanced level and is led by Jim and Connie Guiffre. George and Pat Nasdahl would like everyone to know that square dancing is very much alive in Mexico and they started a new beginners' class this past summer. All residents of Lake Chapala were invited to join the group.

Oregon

A reception, hosted by members of the Willamalane Square Dance Club, was held recently honoring Bill and Irene Cyphert of Springfield on their 25th anniversary of calling for the club. The Cypherts started calling in 1950 and it is estimated that the number of graduates from their classes over 25 years is approximately 2500. 216 guests were present at the reception and a letter of congratulations was sent by the Governor. A feature of the afternoon was the presentation of a plaque by Jay Penning of the Board of Park District in observance of the Cyphert's 25 years of service to the Park District. Even though Bill is now retired from work, he and Irene are still very active with their calling and teaching.

Washington

Jack and Happy Leicht were this year's recipients of the Almon Parker Award given

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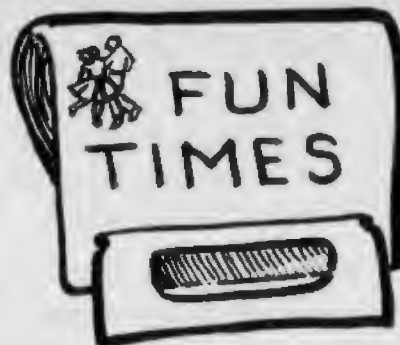
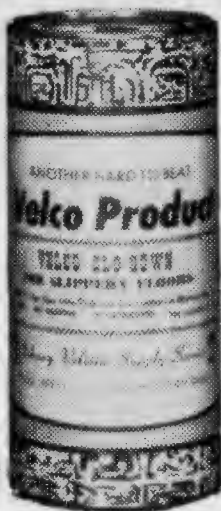
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each year to a person or couple for outstanding promotion of square dancing. Jack is the caller for Juanita Pairs and Squares of Kirkland, a 29-year old club. This club is unusual in that the membership is comprised of those living in eleven towns and cities.

Mississippi

The Magnolia Swingers of Biloxi will hold the 6th Annual Square and Round Dance Festival October 7th and 8th in the Sheraton Hotel. Chris Vear and Wade Driver will be the callers and Ted and Barbara May will conduct

round dancing. The Magnolia Cloggers will stage an exhibition on Friday night and Sheila Popwell will do a clogging exhibition on Saturday night.

England

When a group of people announced they were going to start modern square dancing at St. Cuthbert's Church Hall in Wrose, some 20 couples took up the challenge. The enthusiasm of the group has been tremendous and they have now graduated and formed a club called Cloverleaf Squares. For May and Stan Sinfield

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it is a dream come true. Stan and May (sister of Ventura, California caller, Ray Godfrey) have been interested in square dancing since seeing it in America some 25 years ago and it was largely through Stan's efforts that square dancing has been established in Bradford.

New Hampshire

The Peabody Base Lodge at Cannon Mountain, Franconia Notch, will be the scene of the 1st Autumn Leaves Festival sponsored by the Littleton Squares. The weekend event will be held October 7th and 8th. Calling the squares

will be Dick Fleming and Jim Ford. Lloyd Lavalley will conduct round dancing.

Tennessee

Why not take that night train to Memphis for the 15th Annual Mid-South Square and Round Dance Festival November 18th and 19th? Jerry Haag and John Saunders will call for the event, which will be held at Cook Convention Center (site of the 1980 National Convention). Phil and Norma Roberts will conduct the round dancing. The festival is
(Please turn to page 84)



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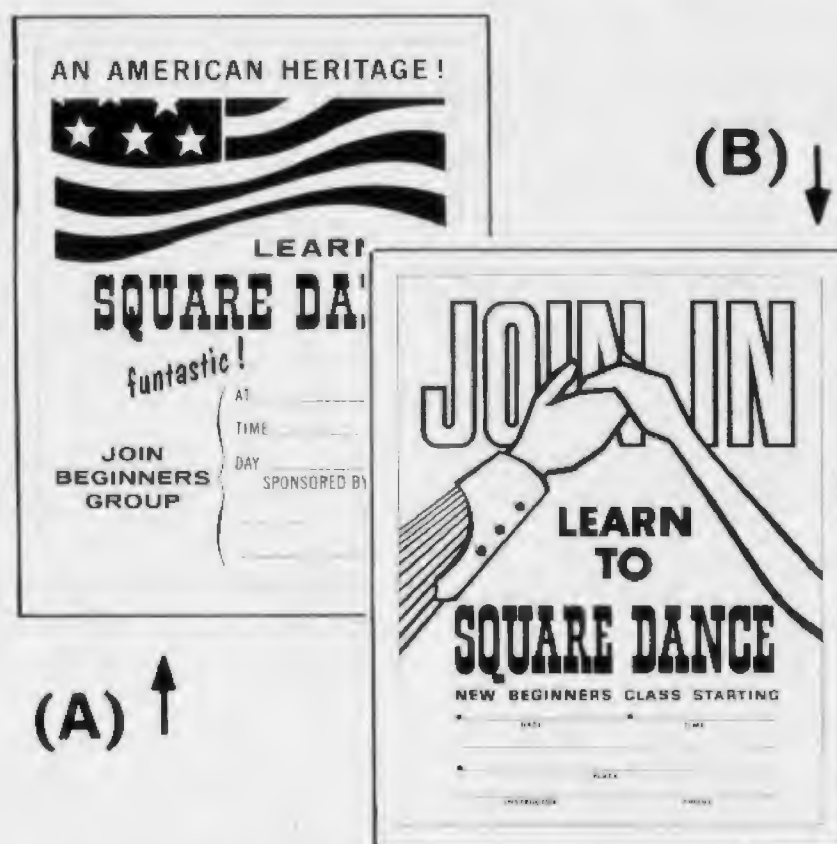
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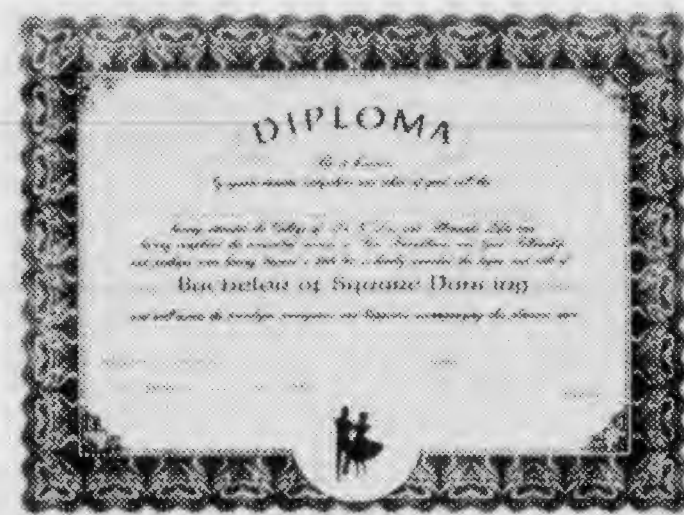
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Illinois

From Chicago comes word that a 5-11 alarm is being sent out to acquaint everyone with the new 1871 Hot Timers Club. Exciting caller, Jack Berg, will lead the club through hot tips and fun for all in this, the group's very first season. The Chicago Fire of 1871 provides an historical background for the club. A Firemen's Square Dance Ball is planned for this fall. The group meets every 2nd and 4th Thursday night at Sheil Park, 3505 N. Southport, at 7:45 P.M.

The recent "free" Mall Ball at the Washington Park Mall in Homewood was a rousing success. 35 squares showed up to dance to the calling of Joe Braun, giving square dancing lots of exposure.

California

Come square dance under the stars in Death Valley. Many entertainments are planned for the Annual Death Valley '49er Encampment to be held November 10th through the 13th. This is a gala campout but everyone must remember to bring food, water and campfire wood. And don't forget your dancing duds. Callectic

Squares caller Darrell Marsh will call for square dancing at Furnace Creek Ranch Friday and Saturday nights.

Florida

There are two more square dance centers in Northwest Florida. On April 30th the Playground Area Square and Round Dance Association at Fort Walton Beach had a grand opening of their new building on Lovejoy Road. The dance was sponsored by the Cast Offs Club with Mac McDaniel calling the squares and Kit Waldorf conducting the rounds. This building was built from the foundation up entirely by the area dancers. It is fully air-conditioned and contains a floating hardwood floor. It will accommodate 30 squares and has kitchen facilities and ample parking space. In memory of Doris Vaccari, the first tip of the grand opening was dedicated to her.

The Panama City area had a grand opening of the new Ranch House on May 13th and 14th. The Ranch House is owned and operated by Darryl and Ann McMillan, owner and producer of Ranch House Records. The hall is fully air-conditioned, has kitchen facilities and a floating hardwood floor. Callers for the event



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Texas

6,210 dancers attended the 15th Annual

Texas Square Dance Festival at the big Astro Hall in Houston last June. 80,800 tickets were sold and two automobiles and a microwave oven were given as prizes.

REMEMBER THE DEADLINES!

We try to include all the news items of interest that we receive but many arrive well past our deadline. If yours has been omitted, remember that we must have copy in our office no later than two months (60 days) prior to the date of issue. We'd like to include as many of your news items as space allows.



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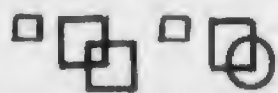
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- Oct. 1 — Dell Trout Dance, High School, Loveland, Texas
- Oct. 1-2 — Western S/D Festival, Quadra Dangle Clubhouse, Laramie, Wyoming
- Oct. 2 — Buckwheat Festival Dance, National Guard Armory, Camp Dawson, W. Virginia
- Oct. 7-8 — 7th Annual London Bridge S/R/D Festival, Lake Havasu City, Arizona
- Oct. 7-8 — Autumn Leaves Festival, Peabody Base Lodge, Cannon Mt., Franconia Notch, New Hampshire
- Oct. 7-8 — 6th Annual S/D Festival, Sheraton-Biloxi Hotel, Biloxi, Mississippi
- Oct. 7-9 — Fun Weekend, Granada Resort, Lake Ozark, Missouri
- Oct. 7-9 — Octoberfest, Grand Rapids, Michigan
- Oct. 14-15 — Fall Festival, Villa Inn Convention Center, Amarillo, Texas
- Oct. 14-15 — 18th Annual Peanut Festival, Civic Center, Dothan, Alabama
- Oct. 14-15 — Spirit of '76 Festival, Intermediate School, Yorktown, Virginia
- Oct. 14-16 — 29th Annual S/D Festival, Gila Co. Fairgrounds, Globe, Arizona
- Oct. 14-16 — 21st Annual Jubilee, Santa Clara County Fairgrounds, San Jose, California
- Oct. 15 — Circle S/D Harvest Hoedown, Roswell, New Mexico
- Oct. 15 — Harvest Dance, Sacred Heart Church, Delta, B.C., Canada *(Please turn to page 90)*

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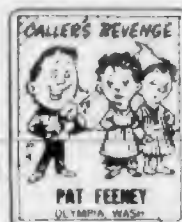
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TNT 108 Baby Baby Flip/Inst. called by Joe Prystupa
TNT 109 It's So Easy to Love You Flip/Inst. called by Joe Prystupa
TNT 110 You're the Reason Round cued by Jeanne Heater
TNT 111 Lemon Tree Flip/Inst. called by Larry Prior
TNT 112 Mack Is Back Flip/Inst. called by Sam Mitchell



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Prystupa



Larry
Prior



Sam
Mitchell

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Oct. 22 — 20th Anniversary Dance, Prince
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Oct. 28-29 — Fall Fun Fest, Civic Center,
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Oct. 28-29 — Pumpkin Festival, VFW Club,
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Oct. 28-30 — 18th R/D Festival, Konover
Hotel, Miami Beach, Florida

Oct. 28-30 — SquarEsta Weekend, Vandenburg
Inn, Santa Maria, California

Oct. 28-30 — CCHA Fall Festival and 28th
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Oct. 29 — Annual Callers' Festival, Gardner
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Oct. 29 — Harvest Dance, Bayou Cane Fire
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Nov. 5 — Callers Council Festival, Civic Center,
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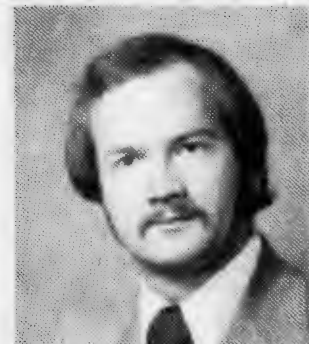
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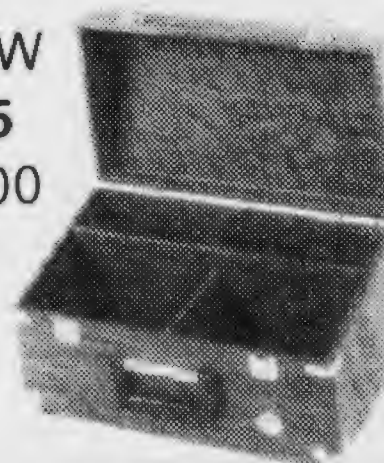
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Nov. 26 — 10th Anniversary Dance, Sacred
Heart Church, Delta, British Columbia,
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YOUR CROSSWORD PUZZLE ANSWERS

Check the solutions (below) and see how you
made out in our Crossword Puzzle on page 28.
Again, our thanks to Hazel France.



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fashion feature



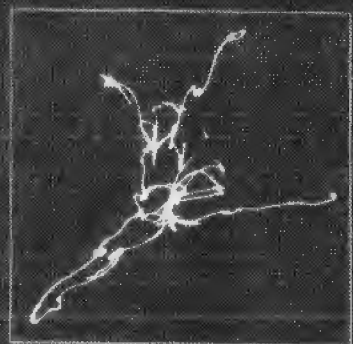
Peri Lebeck chose a polyester knit fabric for this attractive dress. Tiny gold flowers with dark green leaves are scattered over a lighter green background. The skirt is a full circle with a deep ruffle gathered on at

the bottom. Long, full sleeves are finished with a tailored, wide cuff. The scoop neckline is self-trimmed. A triangular, ruffled shawl of the same fabric offers a complete outfit for those cool California evenings.

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